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Saturday 4 February 2012

Photographer

LOW LIGHT

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PAGE 42



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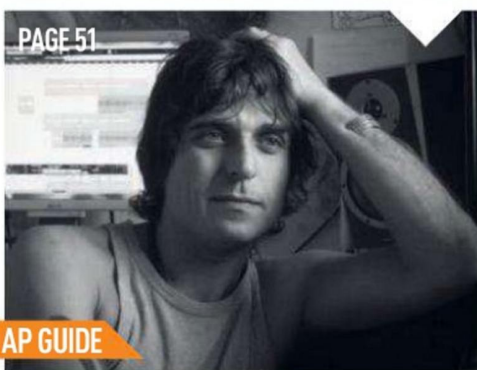
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AP ICONS

THE ICONIC NICK BRANDT
Documenting endangered wildlife

PAGE 51



AP GUIDE

NATURAL PORTRAITS
Apertures, metering and lenses

PAGE 20



PHOTOJOURNALISM

EARLY DAYS OF COLOUR
News veteran **John Bulmer**



OH MY GOODNESS!

Was all we said when we first saw this new camera which will become the latest Olympus masterpiece in a long line of design classics. We fully expect you to say the same.

Sadly we can't share details with you just yet, so if you would like to be one of the first to find out more, zap the QR code with your smartphone.

It generates a text message for you to send and pre-register for updates when we can reveal more*.

Alternatively text 'Olympus' to 88802 or register at <http://bit.ly/olympusOMG> for email alerts.

Everyone who pre-registers will be eligible for an invitation to exclusive events to view the new camera before it is available to buy.

We will also be at the Focus on Imaging Show at the Birmingham NEC in early March

As for now, we just can't stop saying it,
OH MY GOODNESS!

OLYMPUS

Contents

Amateur Photographer For everyone who loves photography

THE AMATEUR photographer, the serious enthusiast, the hobbyist, is the life-blood of the photographic industry: the loyal and passionate photographer, who takes pride in the quality of what is produced. That person will spend time finding the right equipment, will tell others what the right equipment is, and will often spend a considerable amount of money acquiring what is needed. When compared to the happy snapper or holidaymaker, serious enthusiasts are few in number, but they spend more and do so more often, they come back and they consume all year round. Professionals spend lots in one go, consume all year round, too, but are in much smaller numbers. All power, then, to the enthusiast, and peril

shall surely befall all who ignore them.

Kodak ignored the readers of AP for more than ten years, producing nothing but film to entice or excite you. Instead of using its technology to produce fine compacts, the company descended to fight on the floor with the cheap Chinese imports. And its magenta professional sensors undermined the engineering efforts of Leica, Contax and Pentax in their bids to make excellent high-end cameras. I hope Kodak doesn't close, but if it does the reasons will be clear.



Damien Demolder
Editor

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IN AP 14 JANUARY WE ASKED...

Has the scandal diminished Olympus in your eyes?



YOU ANSWERED...

A Yes, it will stop me buying an Olympus product	19%
B Yes, but I'll get over it	18%
C It makes no difference to the way I see Olympus products	54%
D No, and I don't know why anyone is interested	9%

THIS WEEK WE ASK...

Does Kodak deserve to survive?

VOTE ONLINE www.amateurphotographer.co.uk

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Damien Demolder examines your images, offering words of wisdom and constructive advice

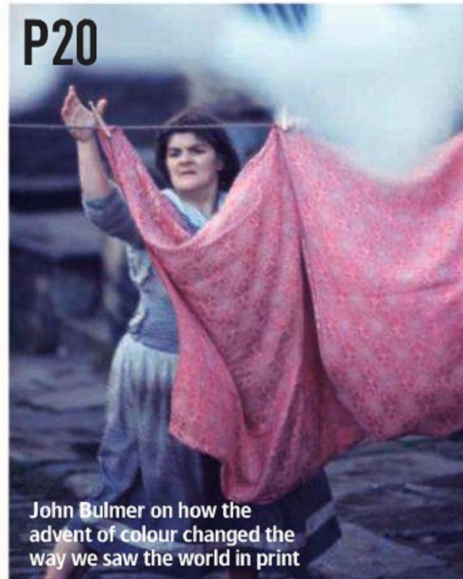
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Photojournalist John Bulmer tells Oliver Atwell about the impact that colour film had on his profession

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Nick Brandt has established himself as a powerful new voice in photography who focuses on documenting Africa's endangered wildlife, says David Clark



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John Bulmer on how the advent of colour changed the way we saw the world in print

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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We must democratise CSCs
Samsung promises higher-end model, page 7

Historic Kodak in 'bankruptcy protection' • Is it game over?

BANKRUPTCY FILING BUYS KODAK MORE TIME

AFTER months of uncertainty and speculation over its impending status, Eastman Kodak has applied for Chapter 11 bankruptcy protection in the United States.

While not the final Kodak moment, the move has signalled the penultimate nail in the coffin for the 124-year-old brand if recent global headlines are to be believed.

In the United States, where bankruptcy procedures differ from those in the UK, Chapter 11 essentially buys Kodak more time – 18 months, to be exact – to sort itself out, as it tries to restructure and resolve its debts.

In a statement issued on 19 January, Kodak said it had obtained a '\$950 million debtor-in-possession credit facility with an 18-month maturity from Citigroup to enhance liquidity and working capital'.

The statement added: 'The company believes that it has sufficient liquidity to operate its business during Chapter 11, and to continue the flow of goods and services...'

Chapter 11 allows corporations to reorganise their debts in an attempt to repay them and 'get



Philip Cullimore, Kodak's managing director for Europe, insists the US filing will not affect the firm's European operations

back on their feet', according to US-based legal website bankruptcycourt.com.

CEO Antonio Perez described the move as a 'significant step toward enabling our enterprise to complete its transformation'.

He added: 'At the same time, as we have created our digital business, we have also already effectively exited certain traditional operations, closing 13 manufacturing plants and

130 processing labs, and reducing our workforce by 47,000 since 2003.

'Now we must complete the transformation by further addressing our cost structure and effectively monetising non-core IP [intellectual property] assets.'

'We look forward to working with our stakeholders to emerge a lean, world-class, digital imaging and materials science company.'

Kodak was founded by George Eastman, an amateur who had pursued an interest in photography after starting a job as a bank clerk in 1874.

By 1880 Eastman had begun to sell dry plates from a rented loft in Rochester, New York, where the company is still based.

The first Kodak camera was produced in 1888, four years after the first issue of AP, under the banner 'you press the button – we do the rest'.

The firm established the Eastman Kodak Company name in 1892.

However, Kodak's European bosses were quick to insist that they will not be affected by the bankruptcy protection.

A spokesperson for Kodak UK's base in Hemel Hempstead,

Hertfordshire, told AP: 'It's business as usual. It [the bankruptcy protection] is only filed in the US.'

'Everyone is carrying on... We have been told it's not going to affect us.'

In a separate statement, Philip Cullimore, Kodak's managing director for Europe, added: 'In Europe we have seen a significant shift towards business-to-business imaging applications, and are weighted towards printing.'

'These businesses in Europe are performing well and growing fast.'

Kodak employs around 5,000 staff in the UK, at Hemel Hempstead, Harrow (north-west London), Kirkby near Liverpool and Annesley in Nottinghamshire.

There have been reports that the bankruptcy protection news may have an impact on some Kodak UK staff pension funds.

In response, Kodak Ltd stressed that the 'plan continues and benefits will be paid as normal'. In a statement, the firm added: 'A long-term recovery plan is in place between the Trustees and Kodak Limited.'

Continued on page 6

SNAP SHOTS

● Panasonic has announced a firmware update designed to boost the performance of the Lumix DMC-GX1 micro four thirds camera. Panasonic claims the firmware will improve the performance of the GX1's auto white balance, AF flexible and AF continuous functions. The firmware is also designed to enhance the performance of the Optical Image Stabiliser (OIS) feature on the firm's 100-300mm Lumix G Vario f/4-5.6 Mega OIS lens. The firmware is available at <http://panasonic.jp/support/global/cs/dsc/>.

● Former Olympus CEO Michael Woodford, who was sacked last year after questioning dubious acquisition payments, has won another 'whistleblower of the year' award for his role in exposing corporate corruption. The award will be presented to Woodford in June by the Association of Certified Fraud Examiners, which is based in Texas, USA.

FUJI TO LAUNCH LIMITED-EDITION X100

FUJIFILM is to launch a limited-edition, all-black version of its retro-style compact camera, the X100, at the end of February. The 10,000 units

will come with a metal lens hood, metal adapter ring and protective filter (see picture, right). For more details visit www.finepix-x100.com.



Do you have a story?

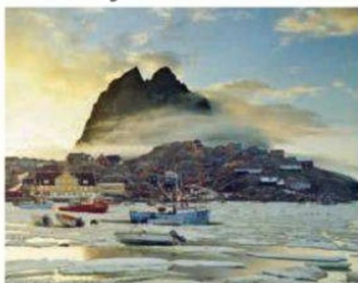
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 1 February

EXHIBITION Last Days of the Arctic, by Ragnar Axelsson, until 11 March at Proud Chelsea, London SW3 5XP. Tel: 0207 349 0822. **EXHIBITION** A collection of 50 prints by Arnold Newman, until 11 February at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.



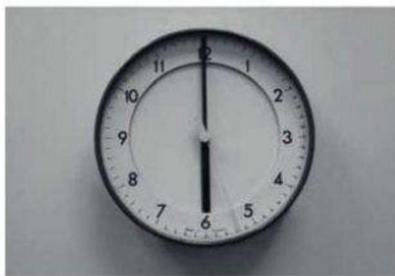
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Thursday 2 February

EXHIBITION Exemplar: Joy Division by Kevin Cummins, until 26 February at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 2446. Visit www.manchesterphotographic.com. **EXHIBITION** Early British Photographs from the Royal Collection by Roger Fenton and Julia Margaret Cameron, until 1 April at Royal Albert Memorial Museum, Exeter, Devon EX4 3RX. Tel: 01392 665 858. Visit www.rrmmuseum.org.uk.

Friday 3 February

EXHIBITION Works on Memory by Daniel Blaufuks, until 25 February at Ffotogallery, Penarth, Wales CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.



© DANIEL BLAUFUKS

EXHIBITION Catwalking by Chris Moore, until 10 February at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplacegallery.co.uk.

Saturday 4 February

DON'T MISS Winter archaeology walk at Stonehenge, Wiltshire (2pm-4.30pm, cost £3). To book call 0844 249 1895. Visit www.nationaltrust.org.uk. **DON'T MISS** Studland on the Move – a short walk to see the changing coastline at Studland, near Swanage, Dorset (2pm-3.30pm, cost £6). To book call 01929 450 259. Visit www.nationaltrust.org.uk.

Sunday 5 February

EXHIBITION Yul Brynner: A Photographic Journey features photos by the actor, until 11 February at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** The Day the Music Died, features musicians who met untimely deaths, until 5 February at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.

Monday 6 February

EXHIBITION Work by 11 photography students at Rhubarb & Custard Boutique Photo Gallery, Eton, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **EXHIBITION** Work and Performance by Sandra Lousada, until 20 May at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk/press.

Tuesday 7 February **LATEST AP ON SALE**

EXHIBITION Over the Parched Field by Akiko Takizawa, until 1 March at Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit www.dajf.org.uk. **EXHIBITION** Landscape Photographer of the Year, extended until 18 February at the National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit www.take-a-view.co.uk.

Continued from page 5

KODAK MISSES DSLR BANDWAGON

SINCE it ditched the digital SLR, AP has repeatedly questioned why Kodak pulled out and chose to concentrate its resources on consumer-end compact cameras and the sharing of digital images.

In 2007, Kodak vice-president John O'Grady claimed that DSLRs were not worth making. In an interview with AP, O'Grady claimed Kodak had chosen to stay out of this market because it did not manufacture the lenses necessary to make enough profit.

According to Kodak's research at the

time, more than 70% of pictures taken with a digital SLR were captured using the auto exposure mode.

Kodak wanted to focus on the 'post-capture' side of the photography business, making products such as printers and wireless picture frames.

Meanwhile, AP readers have used the website forum to voice their reactions to the latest news. Among them was P_Stoddart, who described it as a 'loss of a legacy'.

Visit www.amateurphotographer.co.uk.

A VIEW FROM AP

DESPITE launching the first commercially available digital SLR camera, the DCS 100, in 1991, Kodak lost its appeal for the true photography enthusiast when it turned its back on the high-end compact camera at the turn of the century. The DC290, announced in 1999, was the last quality enthusiast camera that Kodak produced. It was cheaper than the competition, boasted higher resolution, a decent zoom and great functions. From then on, Kodak went mass market and lost the interest of the kind of photographer who reads AP. Since 2000, Kodak has produced very little

that could attract the attention of the enthusiast, and the company stopped featuring in the lives of so many people who spend serious amounts of money on their hobby. Its concentration on the overcrowded low-end consumer compact camera market, and its much-cherished EasyShare 'share button' – at a time when camera phones were beginning to do exactly the same thing – coincided with the loss of its core film market. Among the star casualties was Kodachrome, the world's first commercially successful colour film that was respected by amateurs and professionals alike. It was discontinued in 2009 owing to falling sales.

AP news and technical teams

CAN KODAK MAKE A COMEBACK?

ONE HOPES that Eastman Kodak's Chapter 11 filing will be the start of a turnaround for a company that has done so much for photography since 1880. The company's decline is the result of several interlinked factors – not simply the shift from film to digital. At several points in the recent past Eastman Kodak has been at the forefront of digital technology: in 1975 with its pioneering research; in the early 1980s with its DCS system; and in the early 2000s with its EasyShare consumer range. With hindsight, it is clear that the company has, at different times, failed to realise that consumers rather than professionals would be the main market for digital equipment. It was also slow to appreciate that film would be overtaken by digital media and it failed to see the overwhelming impact that devices other than cameras

for image making would have on its business. These factors, coupled with sustained competition from electronics firms more used to dealing with electronic and digital products and some poor business management, have brought about Eastman Kodak's current position. In other respects, though, Eastman Kodak, through its ink and printing technologies, along with its large roster of patents, has a very sound business base. If the company can develop its plans successfully through to 2013, then it should emerge as a leaner, fitter, stronger business. It will never be the dominant force in imaging that it was for 100 years, but it should remain a large player operating in a very different world.

Michael Pritchard, FRPS, director general, Royal Photographic Society

SNAP SHOTS

● The Leica Oskar Barnack Award 2012 has opened for entries. Professional photographers have until 1 March to enter, for the chance to win a Leica M9-P camera and lens worth €10,000, plus €5,000 cash. This year's contest, the 33rd, will also award an M9 to the best 'prospective professional' photographer aged 25 and under. For details visit www.leica-oskar-barnack-award.com.

● iPhone users can now use free software on their phones to order prints for delivery at home by Jessops. The app also provides picture cropping and editing functions, says the high-street chain. For details visit www.jessops.com.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

South Korean giant pledges wider range

SAMSUNG PROMISES HIGH-END CSC

EXCLUSIVE



SAMSUNG is working on plans to launch a higher-end compact system camera (CSC) to rival DSLRs, and has moved all camera production from South Korea to China to cut production costs.

Sunhong Lim, Samsung's newly recruited Digital Imaging sales and marketing vice-president, outlined the plans in an interview with AP at the Consumer Electronics Show (CES) in Las Vegas in the USA.

However, Lim (pictured) stressed that the firm must first 'democratise CSCs' by establishing a wider range of CSC models aimed at both consumers and enthusiasts and making them 'more affordable'.

'CSC is the new technological innovation,' said Lim. 'Lighter, and almost the same quality for consumers [as DSLRs].

We should leverage this innovation.'

Lim believes the firm needs to build brand awareness for its CSC cameras before releasing a higher-end model. He added: 'Once we have a full range, the volume and scale will allow us to communicate [the brand] to the consumer.'

The move is an indication that sales of Samsung cameras have not met company expectations, in the face of stiff competition from other CSC manufacturers, such as Panasonic and Sony.

Samsung indicated that higher-end CSCs will take 'several years' to develop. The firm remained tight-lipped about details – and refused to commit to a launch date – but hinted that the company's R&D department has already started working on it.



Sunhong Lim hinted that future Samsung CSCs will come with Wi-Fi connectivity

Lim, who joined Samsung from the firm's mobile phone business just after Christmas last year, said photographers can expect Samsung's future CSC

range to include built-in Wi-Fi connectivity, as featured on the firm's new Smart compact cameras announced at CES.

Samsung predicts that CSC sales will eclipse DSLRs by '2015'. 'Our aim is very high – to become number one in every segment,' Lim told AP. To this end, the firm plans to launch another NX camera body this year with 'new functions', such as Wi-Fi.

Lim confirmed that Samsung has switched all its camera production to China, where labour costs are cheaper and where it has already established relationships in other areas of its business.

Lim said Samsung will also announce a 'couple' of new CSC lenses this year.

These will also be made at a factory in China.

SAMSUNG TO FIGHT KODAK LAWSUIT

SAMSUNG is set to rigorously defend its digital imaging technology after Kodak announced it was suing the camera maker for patent infringement. In January, Eastman Kodak alleged that Samsung Electronics Co Ltd had breached five digital imaging technology patents. However, the South Korean giant hit back, claiming that Kodak's allegations will not stand up in court.

A Samsung spokesman told AP: 'Samsung Electronics respects the

intellectual property rights owned by others, but we will use all legal means necessary to defend our rights against unfounded accusations of patent violation. We will demonstrate in court that Kodak's unsubstantiated claims do not hold any legal merit.'

Although Eastman Kodak's website does not name models of Samsung camera, the patents in question include one that allows images to be transmitted over a wireless

network. Kodak claims that Samsung infringed a patent relating to a 'Digital Camera with Communications Interface for Selectively Transmitting Images over a Cellular Phone Network and a Wireless LAN Network to a Destination.' In January, Samsung unveiled three Wi-Fi-enabled compacts: the WB850F, WB150F and ST200F. Users can upload their images to Samsung's Allshare Play which allows them to back-up their images on remote servers.

PANASONIC ACTS TO FEND OFF SMARTPHONES

PANASONIC used CES to bring wide-aperture Leica lens technology to its lower-end Lumix cameras in a bid to fend off smartphones, as competition intensifies.

For the first time, Panasonic's 'FS' line-up features an f/2.5 Leica DC Vario-Summarit lens, previously only available on the firm's higher-end models.

Due in the UK in March, the 16.1-million-pixel Lumix DMC-FS45 (pictured) and 14.1MP Lumix DMC-FS40 sport a 24-120mm [35mm viewing angle] equivalent zoom, plus Panasonic's Mega OIS [image stabilisation] technology.

Asked whether Panasonic plans to phase



out its lower-end cameras as smartphone makers introduce better camera technology, Panasonic UK's Lumix manager Mark Robinson told AP: 'Increasingly, we are

looking for points of differentiation [from smartphones].'

The six elements-in-five groups lens on both models includes three aspherical lenses. Panasonic claimed in a statement: 'This advanced lens unit passes Leica's stringent standards and delivers an exceptional optical performance with minimal distortion and chromatic aberrations, while suppressing ghosting and flaring.'

The FS40 (£119) and FS45 (around £139) also boast 1280x720p HD video that can be directly uploaded to YouTube using Panasonic's Lumix Image Uploader.

AP
THIS
WEEK
IN...

1957

You only have yourself to blame if you go out unprepared, screamed an advert for Mallinson's School of Photography & Journalism, this week in 1957. 'Not only as far as your equipment is concerned, but as regards ideas too. More often than not, good photographs are the result of careful thought and planning,' stated the ad. The training school advised photographers to 'have a definite purpose in your photography', to 'get ideas' and 'plan your pictures'.

SNAP SHOTS

● War photographer Guy Martin, who was injured in an attack in Libya that killed fellow photojournalists Tim Hetherington and Chris Hondros, was due to speak at an event in Cornwall as we went to press. On 14 January, Martin was set to talk about his photographs of Libya and Egypt, alongside other key images, for the first time since he was severely injured in a rocket attack in Misrata last April. The photographer, who is a lecturer at University College Falmouth, was in conversation with Julian Rodriguez, who is head of the college's media department. An exhibition of Martin's will go on tour in the future.

Ixus models boast 'face identification'

CANON DEBUTS NEW COMPACTS

CANON has confirmed the upcoming launch of the Ixus 500 HS and Ixus 125 HS digital compacts that are designed to enhance images of friends and family they recognise in a scene. The metal-bodied Ixus 500 HS and Ixus 125 HS boast face identification (ID), which, states Canon, 'works with smart auto to ensure those who matter most to you always

look their best in photos'.

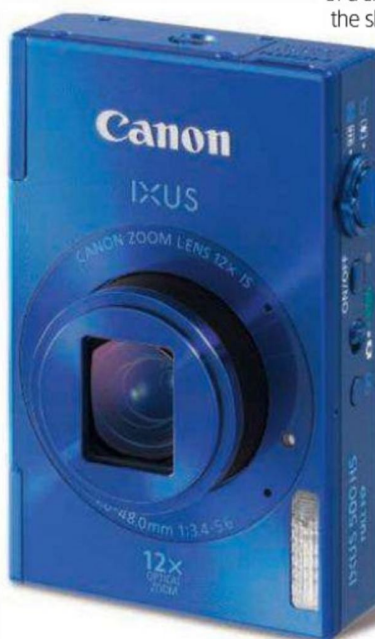
The firm adds: 'By registering a person along with their age in the camera's memory, the face will then be recognised and [58-scene] smart auto will automatically apply the most appropriate settings to capture a great shot, based on their age and activity, as well as the ambient scene.'

For example, the camera will disable the flash for an image of a sleeping baby and brighten the shot for a 'more flattering beautiful image'.

Both models include a 3in PureColor II G LCD screen, full HD movie mode and Digic 5 image-processing technology.

The 10.1MP Ixus 500 HS has a 12x optical zoom, while the 16.1MP Ixus 125 HS sports a 5x lens with a 24mm (35mm viewing angle equivalent) focal length at the wide end.

The Ixus 125 HS is due out at the end of February, priced £229. The Ixus 500 HS is expected in shops in early March, priced £309.



NIKON GEAR STOLEN FROM POLICEMAN'S CAR

NIKON gear worth thousands of pounds has gone missing from a car owned by a policeman in Cambridge, according to a store the officer uses in the city.

Camtech Photographic has appealed for help in tracing the gear, which is estimated to be worth around £8,000 and includes Nikon D700 and D300 camera bodies owned by a 'local police officer'.

The shop's owner, Malcolm Collins, described the officer as 'one of our better customers'.

The equipment went

missing from the boot of the policeman's car on Friday 6 January, said Collins, adding: 'The crime reference number is CF0008090112 at Cambridge Police and the owner is offering a reward for information.'

For serial numbers of the missing gear, visit www.amateurphotographer.co.uk and enter 'nikon cambridge' in the search bar.

Cambridgeshire Police can be contacted on 01480 456 111. Camtech Photographic can be contacted on 01954 251 715.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer
@ipcmedia.com

CLUBNEWS

Club news from around the country

KIDDERMINSTER CAMERA CLUB

The club says its exhibition will open on 7 February at Kidderminster Library, Market Street, Kidderminster, Worcestershire DY10 1AB. Tel: 01562 823 633. For club details visit www.kidderminster-camera-club.co.uk.

THATCHAM PHOTOGRAPHIC CLUB

The club will host a presentation by photographer Alan Fretton on 25 February at 7.30pm. The event takes place at Thatcham Town Football Club, Waterside Park, Crookham Hill, Thatcham, Berkshire RG19 4PA. Entry for non-members is £3. Tel: 01635 862 016. For club details visit www.thatchamphotoclub.co.uk.



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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Arc and Line

By Charlie Waite, Flung, hardback, £30, 136 pages, ISBN 978-0-957-0830-04, available from www.charliewaite.com/store

CHARLIE Waite is one of the world's leading landscape photographers. In this new body of work, Charlie has attempted to, in his own words, take the notion of landscape imagery and push it into the realms of fine art. In essence, he has taken these landscapes and broken them down into their simplest compositional components. The title of the book will give you some indication as to how he has done this – *Arc and Line*. What this demonstrates is that even the most complex and busy scene can be reduced to a series of lines and graphic shapes. The key word here is minimalism. With *Arc and Line*, Charlie has demonstrated that there is an achievable economy of composition in every scene. Looking at his work, it's difficult not to feel inspired.

● See AP 3 March for our in-depth look at the images featured in Charlie's book

BOOK



Amateur
Photographer
★★★★★



EXHIBITION

Stuart Duff – My Father's Craft

Until 31 March. The Black Shed Gallery (Gallery 1), Unit 3b, Russet Farm, Redlands Lane, Robertsbridge, East Sussex TN32 5NG. Tel: 01580 881 247. Web: www.theblackshedgallery.org.uk/page4.htm. Open Wed-Sat 10am-4pm. Admission free

BRIGHTON-based photographer Stuart Duff made a name for himself in 2011 with his *View From a Window* exhibition, featuring a series of stunning portraits of Brighton's seafront taken from a single window of his studio over the space of a handful of months (see AP 26 November 2011). Those images were notable for their lavish use of colour and epic sense of scale.

This project is a little different. *My Father's Craft* consists of a series of large-scale black & white prints illustrating the craftsmanship of Stuart's father. Each image shows a tool that his father used in his craft and presents it with the kind of love and attention (photographically speaking) that one would expect of a piece of expensive jewellery. It's a touching series of images that operate on an almost unseen level. This is a project of the heart and attempts to get to the essence of Stuart's relationship with his father.

Worth noting is that Gallery 2 contains Stuart's follow up to *View From a Window*, called *Tomorrow Never Knows*. The images are the result of one year's photographs taken from Duff's apartment window. It's an impressive pair of exhibitions and each one is equally worthy of your attention.



© CHARLIE WAITE



WEBSITE

www.ostkreuz.de

PHOTOGRAPHY agencies are an excellent way to discover new and emerging talent. The Ostkreuz agency has 18 members, all of whom are German and who have trained their lenses on the world at large. The agency was formed in 1990 by a group of men and women who named their agency after an S-Bahn station in Berlin. The aim of the photographers of Ostkreuz is simple – to document the events they witness in the most honest way they can. The site contains a vast cross-section of

subject matter, demonstrating that there are no rules with regards to politics and style – there is simply the desire to bear testament to events. It is easily navigated, although it would perhaps have been nice to be able to enlarge images and look at them in a little more detail. The site could also benefit from extra detail about the background of each photographer and how they view their work. Regardless of these issues, it's an agency to go to when you want a fresh perspective on events.

Amateur
Photographer
★★★★★



Beaton in Vogue

By Josephine Ross, Thames & Hudson, softback, £24.95, 240 pages, ISBN 978-0-500-29024-8

SOMETIMES a single image can kick-start someone's career, leading them on a path towards greatness. When he was just 20 years old, Cecil Beaton sent an out-of-focus image of a stage production to the prolific magazine *Vogue*. That one gutsy move set him up for the next half a century. Now Beaton's name is synonymous with fashion and celebrity photography, and he has influenced photographers as significant as David Bailey and Angus McBean. This book draws together a large cross-section of articles, drawings and photographs by Beaton, all of which were produced from the 1920s to the 1970s. This is not a new book – it was out of print for many

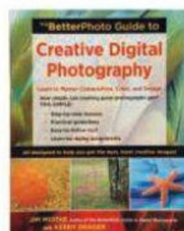
BOOK

years – but it has now been re-released in this lavish paperback form. The book is a thorough (and affordable) introduction to Beaton's life and work. It is also vital addition to any photography book collection. It is published on 24 February.



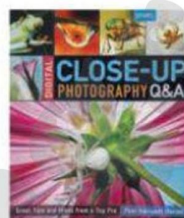
CONDENSED READING

A round-up of the latest photography books on the market



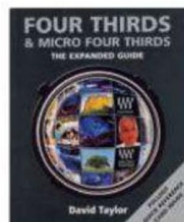
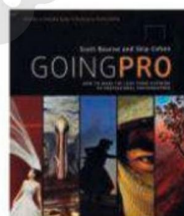
● **THE BETTER PHOTO GUIDE TO CREATIVE DIGITAL PHOTOGRAPHY** by Jim Miotke and Kerry Drager, £16.99

This book assumes that you have already got to grips with the ins and outs of your digital technology and explores the basics of image design and composition. It's a nice book, although there is perhaps nothing really to recommend it over the various other titles on the market. ● **DIGITAL CLOSE-UP PHOTOGRAPHY Q&A** by Paul



Harcourt Davies, £14.99

As macro photography grows in popularity, more and more books are being produced to guide you through what can at times be a tricky art to master. This book takes the unusual approach of arranging the text as a series of detailed questions and answers. It's a method that works well, and the accompanying imagery is both illustrative and creative. ● **GOING PRO** by Scott Bourne and Skip Cohen, £21.99 It's all very well having the technology, the know-how and the drive, but how exactly do you turn professional? This book seeks to address that question in 11 easily digestible chapters. Some of the ideas and text may be a little simplistic, but it is an accessible way into the subject.



● **FOUR THIRDS & MICRO FOUR THIRDS: THE EXPANDED GUIDE**

by David Taylor, £14.99 David Taylor's compact and portable guide takes the time to explain the ideas and application of the groundbreaking four thirds system. Despite the book's small size, it's crammed with information and illustrative images that clearly communicate exactly what it is these cameras are capable of.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

MY IDEAL CAMERA

I keenly absorbed your article, *AP's ideal camera 2012* (AP 24–31 December 2011), and took on board the many good points made. The essence seemed to me that AP hopes to see a robust, functional and user-friendly camera built for taking photographs (and not obsessing about video). As I read that back to myself, I feel like I'm stating the obvious, but when I look at my DSLR I struggle to see these things clearly integrated.

It was with great pleasure three years ago that I started using a manual 35mm film camera, a Minolta X-700, purchased for £25 from eBay. I say pleasure, because the camera's features are minimal – only those I need to take a good photograph – and in a robust and user-friendly package. It strikes me that this manual camera embodies something that Fujifilm has touched on with its FinePix X100.

I was not surprised by the popularity of the X100 and its simplified concept is what leads me to my ideal – essentially a Minolta X-700 with a full-frame 10 or 12-million-pixel sensor. I need no autofocus with a manual-focus split-image viewfinder; I never need anything other than manual or aperture priority modes; and I might be better served by having no screen on the back to review my images, as when I can't review them I have to think about how to get the image right. I'd settle for a small backlit LCD screen to show me the camera settings that weren't manually set, and I would delight in getting the most out of my old Minolta MD lenses and getting back to focusing on photography.

Please make this happen, Sony – I'll happily buy the Sony X-700 for £500 body only and you'll be safe in the knowledge that this won't impact the market for your autofocus DSLRs. Until then, it's the local photo developers who will see my money.

Rich Tilbrooke, Devon

I honestly believe there is a market for an X-700-type product. It is possibly only a matter of time while the digital camera market matures. Cameras like the X100 might help to lead the way – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

NO MORE OVFS

Following my recent correspondence with Sony's Paul Genge (*Letters*, AP 24–31 December), I'm going to make this my final word on the matter. Whether, as Paul explains, there are stocks of the Alpha 900 available in the UK or not, the Alpha 900 has been discontinued, just like all the other optical viewfinder (OVF) cameras in the company's range, which makes his comment irrelevant. I should have been clearer in saying that it wasn't Paul who told me about the Sony Alpha 99; I got my information from www.sonyalpharumors.com.

As for Paul's comments about firmware, yes, the latest Alpha 33/55 firmware isn't fully compatible with the OVF cameras, but as there are no plans to supply any further firmware for these cameras, I'd say that Sony has buried the traditional viewfinder quietly, but just won't admit it. I said in my original letter, many moons ago, that Sony has been evasive about the future of OVF cameras, and if I read correctly what Paul is saying, it still is. All the rumours coming out of Sony are about SLT and NEX cameras, with none about OVFs. If there are to be no more OVFs, this makes it highly unlikely that firmware updates will happen in the future.

Graeme Stewart, via email

GET THEM WHILE THEY'RE CHEAP

I found your ideal camera article in the Christmas issue (AP 24–31 December) very enjoyable, but it was the digital film piece that got me thinking. I know this has been mooted for many years, but I do think it is only a matter of time before technology gets to the stage where a digital film is both viable and affordable. In view of that, it may well be worth getting the film camera of your dreams now while prices are rock bottom because once 'digitised', the days of my paying £20 for a Canon EOS 600 and £40 for a Nikkormat FT2 with 50mm f/2 lens are going to be a thing of the past

Nigel Cliff, via email

It probably will soon be cheap enough to fix a 10-million-pixel APS-C sensor to a sliding mount to fit any camera model's film gate, although for such a unit to sell in decent numbers it will need to be keenly priced and produce good quality. Ideally, of course, it would be a full-frame sensor to make the most of those lens-edge effects, but we'll have to wait some time more for that. I want a 6x6cm one for my TLRs. Some hope! – Damien Demolder, Editor

VISUAL AIDS

In his fAQ in *Ask AP*, AP 17 December, Ian Farrell asks: 'Do we need viewfinders any more?' However, he missed a key reason why viewfinders are important for many of us. In common, I guess, with most other 'baby boomers' who are not short-sighted, without reading glasses my eyes can no longer focus on fine detail like that shown on a camera screen. It would be very inconvenient to need to carry and use

What The Duck



<http://www.whattheduck.net/>

OUT WITH THE OLD...

Tim Coleman praised the Panasonic Lumix DMC-GX1 (AP 14 January), saying it is 'aimed squarely at the enthusiast and professional photographer' like the 'old' GF1, but not like the nasty, downmarket GF2 and GF3. But he didn't notice (or mention) that Panasonic couldn't be bothered to provide its new compact system camera with a socket for a cable/remote release, and while that's saved the firm a pound or two, it's saved me £500 because I won't be buying it. Half the pictures I take are done with a cable release, so I'll be clinging on to my GF1.

It is, however, a colossal nerve, as the micro four thirds system is well under five years old, and Panasonic has been urging us to buy expensive lenses like the wonderful Elmarit 45mm macro, which you can scarcely operate handheld while at close quarters with the subject (and the firm also sold a heavily overpriced cable release). And no, the self-timer is *not* the answer if you're photographing a frog, a butterfly or a plant on a windy day (and possibly even a portrait). The designers of the new camera (or should I say its accountants) have clearly done none of these things, nor have they heard of focus stacking, which I can reveal is prone not to work if you just keep pressing the button.

Sadly, I don't think Panasonic is alone. This is just another mechanical socket, knob, button, ring or lever that can be replaced by a software pseudo-substitute in any camera's small and very clever on-board computer. Most of us won't notice, will work round it or give up. Instead, we end up with a vast number of things no one wanted or needed – top of my personal list would be the touch screen itself – but we can't have the basics since they cost money to make, while a small change to the camera's program probably costs nothing at all.

Perhaps Panasonic should just look at the market, though. The last few old, more mechanical GF1s, with no touchscreen, fewer pixels and lower ISO, will now set you back at least as much as the new GX1 – and the price is climbing. Is there a lesson there?

Chris Green, Hertfordshire

glasses to take photos, and so I want any camera I own to have a viewfinder. I expect this applies to a substantial proportion of those who may want a camera with more than point-and-shoot capabilities. Most well-specified cameras with viewfinders seem to have dioptre adjustment, so I assume those who are short-sighted and no longer young can manage well with either a screen or a viewfinder. **Chris Newman, Hertfordshire**

FOCUS ON FILM

Reading AP 14 January, I was particularly interested in Professor Bob Newman's article on autofocus for video and mirrorless cameras. What sparked my interest was that being a TV and film lighting cameraman (and sometime focus puller), it is always a shock to non-industry folk when they find out that we look after our own focus requirements.

Bob is correct in that on most, if not all commercial, drama and feature films, you will have a focus puller/first assistant camera operator (1st AC), as well as a camera operator and a director of photography. However, in the world of broadcast TV that is rarely the case and we (the cameraman/operator) will look after all the various operational tasks. Bob asserts that if AF were employed it would reduce the crewing costs, but this is not the case as the 1st AC is not just there to focus the camera. Also, AF will never be accurate enough when shooting something that will be projected on a 50ft screen, or in 3D. As such, there will always be a need for focus pulling; indeed, even when crews have been cut down, you will tend to find that it's the 1st ACs who get the call and the lower grades who get dropped off because they don't have the gamut of skills required at that point in their career.

Another part of the art of focus pulling is timing: imagine a deep-focus, two-shot dialogue scene where the focus will shift between the actors. There is no way you

could alter the focus if it were an AF system without human intervention or moving the camera. Therefore, you need a focus puller. Manual focus is used because it gives far more control, especially when shooting a moving image – for example, imagine following a football and how the focus would hunt as other things pass through the frame.

Finally, we are now seeing images shot on cameras with Super 35-size sensors, where the depth of field is so small that as the camera or subject moves slightly the subject will go out of focus and then come back in. To have an AF system hunting in those sort of shots would ruin any attempt at style that the production might be looking for.

Of course, we all await light-field cameras with interest as that could be a complete game changer for our industry, but how long we have to wait and whether productions will stomach the increased post-production costs is another matter.

Simon Edwards, via email

DIVERSIFICATION DOUBTS

I read with interest that Fujifilm has come up with anti-ageing skincare products (News, AP 7 January). I wondered what they might be called. Perhaps:

- **Provia** – for everyday standard luminescence
- **Velvia** – for greater radiance at social functions and parties
- **Astia** – for a softer radiance when you are out on that candle-lit dinner and trying to impress!

I've heard of diversification within companies, but this takes the biscuit. Are we sure this wasn't intended for 1 April?

Christine Lang, Cambridgeshire

And don't forget Neopan – for blending into the night sky as you hang from a rope beneath an assault helicopter –
Damien Demolder, Editor

BACK CHAT

AP reader Adam Irving tells of his little lad's first brush with authority while out learning his craft

OUR SON Daniel, who is seven years old, recently got his grubby little paws on my Nikon D90. Luckily, it was a simple matter of wiping down the camera with a damp cloth. Had our little lad's custard-encrusted fingers touched the glass on my Tamron 18-270mm zoom, it may have resulted in a grown man weeping.

I was impressed, though, at Daniel's attempt to copy his dad by raising the (heavy) camera to his eye and adopting a picture-taking stance. Young he may be, but Daniel loves looking at pictures, so when my wife suggested we get him an inexpensive digital compact it seemed like a great way to introduce him to the thrill of taking pictures of his own. Best of all, my old Samsung T50 compact had lay unused for months, so after recharging the battery we gave it to Daniel.

At first he was rather underwhelmed as it was so tiny compared to my D90. But once he'd clicked the shutter a few times and saw pictures he'd taken, he was transfixed. Then he asked us what he should take pictures of. 'Anything you like,' I replied. Daniel loves *Toy Story*, so out came his Woody, Buzz Lightyear and Jessie Cowgirl figures. We stood them on the kitchen table and I told Daniel not to get too close, then switched on the camera's smart mode and left him to it.

Watching him photograph the figures while adopting dad-style poses was hilarious. Then my wife demanded that I produce some prints to demonstrate her little boy's new-found talent. I connected Daniel's camera to my PC and there was half a dozen acceptably sharp shots. When I printed them out as 5x7s, the look on Daniel's face was like he'd just met Santa Claus.

The most important thing, however, is that a child influenced by watching his dad taking pictures has begun taking his own. I'm 35 and took my first picture (with my sister's Canon AE-1) when I was about ten, and it left a similar impression on me as Daniel's first foray into photography – that undeniable thrill and urge to do it again.

But – and there's always a but – Daniel took his camera to school one day and was told by his teacher not to take snaps of his friends. This wasn't during lessons but in the schoolyard at lunchtime. I went to see his teacher, who told of her fears that any pictures of the schoolchildren could end up 'on the internet'. I found that remark absurd and told her so.

Daniel looks so chuffed carrying his little compact, so how are we to make him understand that certain pictures are taboo – even if it is down to barmy rules and other people's paranoia! At Daniel's age I'd have been allowed to point a camera anywhere I chose.

But even in these crazy times, it's unbelievable that a seven-year-old child just learning how to use his first camera should experience his first brush with authority. And, sadly, if Daniel is to continue with his new hobby, all the signs are that it's something he may well have to get used to!

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PHOTO INSIGHT

Frans Lanting recounts the terrifying experience of photographing molten lava and explains how he captured this dramatic image of Kilauea volcano on Big Island, Hawaii



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

VOLCANOES are exhilarating subjects to photograph but challenging places to expose yourself and your gear to. The caustic fumes in the air corrode cameras and lungs alike; rain becomes like diluted battery acid. Yet the experience of photographing an active volcano can offer a unique perspective on the history of our planet.

On this occasion I had joined a group of geologists exploring Kilauea volcano, on the Big Island of Hawaii, which has been erupting almost continuously for the past 30 years. At the time I was working on a project looking at places where you can recognise earlier versions of the earth we inhabit today – places that are like windows back in time. Modern-day Hawaii with its beaches and tourists was not that far away, but here I was witnessing another era.

At the centre of the volcano is a lava lake that ebbs and flows according to the pressure from below. The molten lava oozes from the crater and creeps across the surface. The area where the lava flows into the sea, further down the mountain, has been photographed a lot. There is a road that runs close by and it is more accessible. Where the lava actually comes out of the ground higher up the mountain is not so easy to reach. I was with scientists who knew a lot about the terrain as they had been there before and were very knowledgeable.

We had been dropped off by a helicopter and had to find our way across the surface of the volcano, which was cracking as we walked across it. There seemed to be very little holding the surface together. As the lake of liquid magma rose, the edge of the crater itself began to break apart and I could feel rumblings beneath my feet. Clearly, this was not a place to hesitate. After a tortuous hike we reached the rim of the active cone called Pu'u 'O'o, and were confronted by a scene from an alien world – a roiling lava lake with spatter cones glowing and sulphurous steam hissing from cracks in the ground.

There was a lot of activity when we were there. The lava lake was overflowing – like a pan of water spilling over. It was a very exciting sight to behold. When tongues of molten lava began to spill over the edge and covered solid ground with a new layer of liquid rock, I quickly moved into position to frame the image I was after – a vision of the world the way it was four billion years ago,



when the surface of the earth was still just taking shape.

You've got to keep moving – and quickly. When the wind changes all those toxic fumes could blow in your direction or a crack may open up in front of you. Consequently, you have to keep all your camera gear on your back – you can't put it down. Even though I wore a respirator to protect against the fumes, and a head mask and gloves to protect my bare skin, the heat was so intense that I could only expose a few frames at a time before I had to step back. You have to wear boots with special soles as the rubber on ordinary boots would melt.

Since the lava moves quite slowly you can get quite close to it, but only for a few

seconds as it is so hot. It would scald your skin if it weren't for the protective clothes and gloves. Photographing at the site of a volcano is not something you do casually – it is a serious undertaking.

While it is important to capture events as they happen when photographing a scene such as this, you also have to have a clear mental image of your mission. You need to strike a balance between an awareness of the dangers (and reacting quickly), and slowing down your thinking to contemplate what you're seeing.

The frightening beauty of raw lava gushing and churning inside the caldera, and changing shape, was mesmerising to watch. The lava is very viscous, almost like honey in

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



© FRANS LANTING

consistency – but honey at a temperature of a couple of thousand degrees!

Photographing in this environment is similar (although of course very different) to mountain photography at higher altitudes in that the act of survival and paying attention to what you need to do physically is a large part of your minute-by-minute activity. You have to keep your gear simple. I took just two lenses – a 17–35mm wideangle zoom and a 70–200mm f/2.8, with a couple of teleconverters. I had a small tripod that I latched onto my photo pack in case I needed it, but it wasn't used for this image.

I was jumping out of the line of lava as it was flowing and needed to be mobile.

I shot this photograph on film using one of

my Nikon film cameras and the 17–35mm lens. I would have been crouching down holding the camera, and shooting at around f/11. I would also have used autofocus, which meant I wouldn't have had to think about focusing manually. I had other things like my safety to consider instead, as it was a very unstable, dangerous situation.

It is a case of thinking about the image, pre-composing, calculating the exposure and then dashing in to take a few frames for as long as you can bear it – perhaps 30 seconds, if you're lucky – before getting out and recovering. You then go in again, but the scene will already have changed. It's like dancing with an unpredictable and potentially dangerous dance partner!

Shooting at dawn or dusk is the best time to photograph a scene like this because you can capture a beautiful mix of ambient light and the glowing light from the molten lava. The light of the lava wasn't as bright as the ambient light, so I had to choose an exposure that balanced the two.

This image was taken before dawn. I wanted to accentuate the dark brooding atmosphere so I used a graduated neutral density filter to bring out the sky, and enhance the brooding feeling even more. I love the touches of colour, such as the orange of the lava that stands out against the dark colours of the rest of the scene. The ambient light brings out the cracked texture of the ground. **AP**

Frans Lanting
was talking to
Gemma Padley

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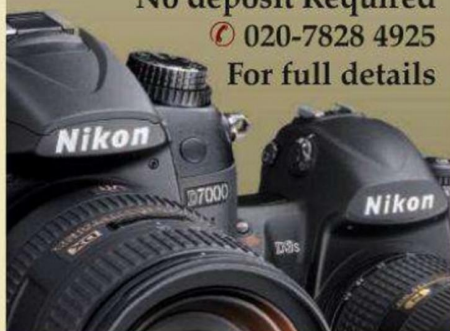


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Retoucher's Guide

Richard Sibley explains how to create a custom vignette to better draw attention to the subject

IT MAY seem odd to want to add a vignette to an image. After all, optics are designed to give minimal vignetting, and we spend a lot of time trying to remove the effect, or making sure it doesn't occur in the first place. However, a simple vignette can help draw the viewer's eye to the subject of the image and, as we used to do in the darkroom, it is possible to darken edges to draw attention to the subject.

Most image-editing software packages have

a vignette removal or addition feature, but their settings will be limited and you may not get the desired effect. There is also the shape to consider. Sometimes a standard radial vignette may obscure part of the image we wish to be seen.

Below, I will demonstrate how to create a custom vignette and blend it with the original image, and even alter its shape slightly to reveal elements that might otherwise be lost.

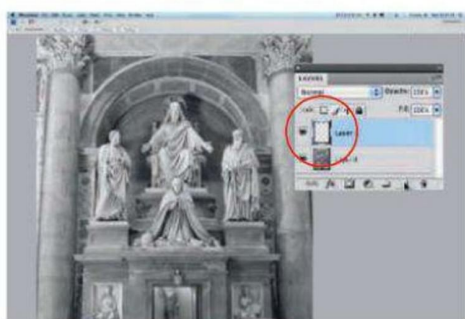
SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL 

TIME TAKEN 5-10mins

KEY TOOLS Layers, blending modes, Gradient Fill

NEW SERIES



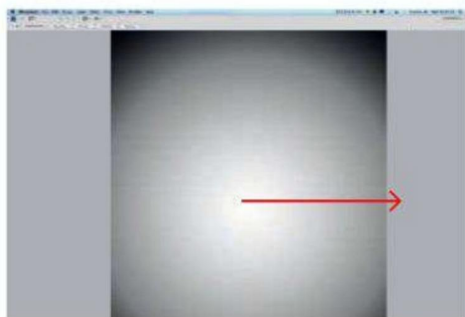
1 Open your image and create a new layer by clicking on the 'Create a new layer' button on the Layers palette, or by selecting Layer>New Layer.



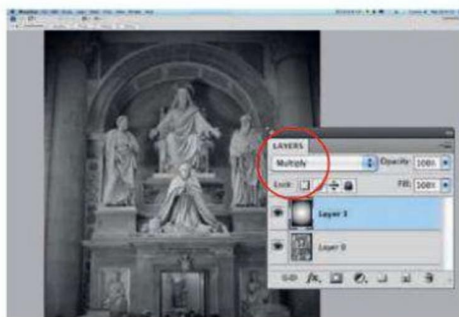
2 With the foreground and background colours on the tool palette set respectively to white and black, open the Gradient tool (found under the regular Paint Bucket icon). Select Radial Gradient and then click on the dropdown gradient window to open the Gradient Editor.



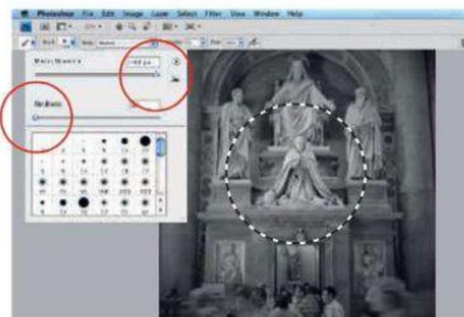
3 With Foreground to Background selected, click on one of the markers beneath the gradient to reveal the gradient's midpoint. Move this midpoint to the right to reduce the darker parts of the gradient and make the light areas smoother. Click OK.



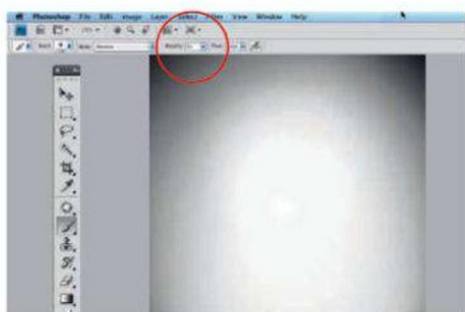
4 Place the cursor roughly in the centre of the image, then click and hold, and drag it up to just beyond the edge of the frame. This should create a radial gradient that will form the basis of the vignette.



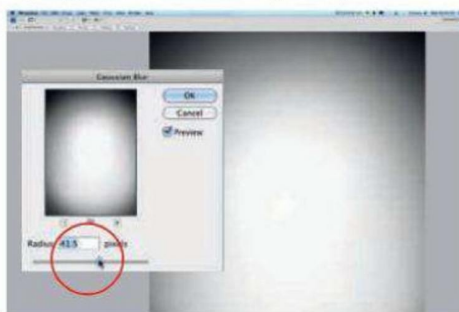
5 Now change the blending mode of the vignette layer to Multiply. This will make any completely white parts of the vignette layer disappear, while blacks will remain. Anything grey will blend into the original image below.



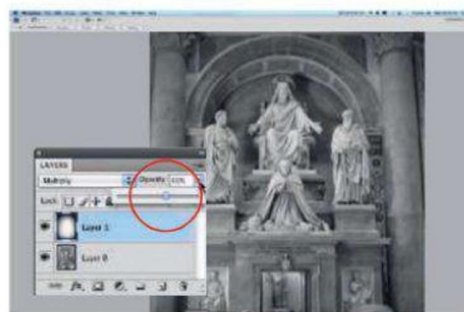
6 Select a very large, soft brush. I have chosen a 1500px brush with a Hardness of 0%. Set the opacity to around 5%.



7 Paint the white and black colours with the large soft brush and gradually alter the shape of the vignette to reveal more of the areas of the image you wish to see. By turning the visibility of the bottom layer off you can see how the shape of the vignette has changed.



8 To get rid of any imperfections in the vignette, and to make it smoother, apply a harsh Gaussian Blur (Filter>Blur>Gaussian Blur). Here I have selected a blur of 41.5 pixels to smooth the newly shaped gradient.



9 Finally, turn the visibility of the bottom image layer back on and lower the opacity of the vignette layer. This exact opacity setting will vary from image to image. Here I have set the vignette to 60% opacity.

After



Before



Colour shift

Photojournalist **John Bulmer** discusses the impact that the introduction of colour film had on photojournalism. He talks to **Oliver Atwell**

WHEN you think of the pioneers of colour photography, it's difficult not to instantly call to mind the names of a handful of American photographers. For example, there's William Eggleston with his vivid images of everyday suburban life, and Ernst Haas with his lush advertorial imagery. Yet while these photographers did much to increase the recognition of colour photography, they were by no means the first to employ it as a serious medium. In fact, some of the most significant pioneers of colour photography came from within the British press, among them Hereford-born John Bulmer. John was one of the first photographers to shoot colour photojournalism, and his images, alongside those of David Bailey, graced the pages of the first *Sunday Times* colour supplement that was published on 4 February 1962.

'I knew that *The Sunday Times* was going to be starting a colour supplement and they asked me to come and see them,' says John. 'Although I had done a tiny bit of colour, 95% of my work had been shot in black & white until that point. A few years earlier I had been taking pictures for a university newspaper and then for *Image*, a picture magazine that I co-founded. I also had images in *Queen* magazine, the *Daily Express* and I had some photographs

published in *Life* magazine. The *Express* had an item called *Photo News* most days that was about half a page. This was back in the days when the *Express* was a broadsheet and not a tabloid. They gave a lot of space to photographs and, importantly, gave the photographers credit for their images. It was an exciting time and a massive learning curve.'

It was early in 1962 that John was contacted by *The Sunday Times* to work on the new supplement.

'I was involved right from the start on the colour supplement,' says John. 'I was sharing the front cover of the first issue with David Bailey. My picture was of a footballer and Bailey's was a multiple image of Jean Shrimpton's armpit. It was a really dreadful cover, if I'm being perfectly honest, but the fact is, it was new. Until that point, photojournalism had all been black & white. Colour was used for fashion, advertising and travel. *The Sunday Times* supplement was groundbreaking in the world of photojournalism.'

WORKING WITH COLOUR

According to John, his love of photography (and his eventual enthusiasm for colour photography) came from his natural inquisitiveness. When he was a child he

loved nothing more than to occupy himself with what he terms 'practical things'.

'Obviously, this was a time before computers and hundreds of television stations, so I would busy myself with things such as toy trains and Meccano,' says John. 'If I recall, one day I came across a box camera and was absolutely taken with the mechanical side of it. I made my own darkroom in a cupboard and an enlarger out of tin cans. Once I started taking pictures, I became very much interested in the imagery side of things as well as the mechanics. The fact that I was able to produce images as well added another dimension.'

It was this desire to explore boundaries and functionality that meant John took to the new colour aesthetic introduced by *The Sunday Times* with aplomb. However, many of his contemporaries were a little more resistant.

'The previous generation who had worked on publications such as *Picture Post* did not take the shift to colour easily,' says John. 'First, it was technically hard. The film was slow with poor latitude, so you had to be incredibly accurate with your exposure. Perhaps more importantly, you had to think in colour. That seems very obvious now, but photographers had become used to thinking in

**Broadway Inn,
Manchester, 1976,
Geo magazine**



BROADWAY



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WINE



not for
1955



monochrome, and to my mind many of those old boys went out and took black & white images with colour film in their cameras. Beyond all that there was still this idea that black & white was art and colour was commercial. For myself, I was young and had studied engineering a few years previously, so I had that kind of adaptable and curious mind. But that's not to say that it wasn't a difficult transition.'

Working with colour meant that John had to understand the physical limitations of the colour film he found himself using. 'With black & white film, if I wanted speed then I'd generally find myself using Kodak Tri-X,' he says. 'But working with colour film was a matter of trial and error. Kodachrome was too slow for anything other than sunny days at ISO 25, so the choice was either High Speed Ektachrome

at ISO 160 or Ektachrome-X at ISO 64. High Speed Ektachrome was grainy with poor resolution, although it had nice soft gradation. Ektachrome-X had rich colour, but it also had a green cast when new, which changed to magenta when the film got a little older. If I used it fresh, I put magenta filters over all my lenses. Alternatively, I would buy a large batch and then leave it in the airing cupboard for a month where it would mature like a good wine. Then I'd put the rest in the deep freeze until it was ready to use. Much of my work from the '60s was shot using Ektachrome-X, and it still suffers from poor balance in the green/magenta layer, so I struggle to correct those opposing colours.

'There was no good colour negative film in those days,' adds John. 'That explains why we had to shoot black & white and colour separately. I only used colour reversal film, and the shadow and highlight detail were too poor to make good black & white conversions with most subjects, in addition to the low ISO problem.'

IN TWO MINDS

John points out that shooting colour requires a very different mindset to shooting monochrome. 'To take a colour photograph, you need to simplify the image,' says John. 'If you were to include the same number of elements in a colour image



Above: Lady outside shop, North of England, 1965, *Sunday Times Magazine*

Left: Scrubbing doorstep, Halifax, West Yorkshire, 1965, *Sunday Times Magazine*

that work in monochrome, the picture would end up being cluttered. Colour is an added distraction. So in that respect shooting colour shifted the way I took photographs. I shot what I still considered to be photojournalism, but really I needed to reduce the number of distracting elements within the frame without making the image too studied.

'One way I did this, especially during the time that I was shooting in the North of England, was to work in the rain and fog, or soft light, which tended to reduce the distraction of elements in the background. Those kinds of images also had a mysterious beauty about them. When the sunlight came out and hit the cobbled streets, it just looked wrong somehow. And when you transfer that into a colour photograph it just ends up looking garish. There's no mood. Mist and rain give those kinds of areas an almost ethereal quality.'

Despite throwing himself into the world of colour imagery, John didn't abandon black & white photography.

'All my pictures were taken on assignment and *The Sunday Times* was not all colour,' says John. 'Every story had a number of colour pages and a number of black & white pages allocated to it. This was hard, as you had to shoot both formats on location. Each type of film required a slightly different thought process. It's like working with two different languages. When you're on location your brain has to switch between the two. I found colour new and exciting, and I think I would have only worked in colour had I been able to. In fact, I was later able to persuade *The Sunday Times* to let me shoot stories only in colour.'

THE RIGHT CAMERA

Despite an overwhelming preference for Rolleiflex cameras within the world of photojournalism, John had his own ideas



ALL PICTURES © JOHN BLAKER

about what camera he would use to shoot his work. 'My hero was Henri Cartier-Bresson, so I was a Leica M3 user rather than someone who shot using Rolleiflex cameras,' he says. 'Rolleiflex models were the workhorses of Fleet Street photographers in those days. I resisted using them while I worked on the *Express*. In fact, I was the first photographer to use only 35mm cameras. I really don't like square pictures and I think the argument that you can make a picture horizontal or vertical in the enlarger is a poor one. If you don't compose a photograph when you take it, the chances of you finding a satisfying composition later on are small.'

Above: Miners with pit ponies, Waldrige Colliery, Co Durham, 1965, *Sunday Times Magazine*

Kellogg's billboard, Manchester, 1976, *Geo magazine*

In 1959, Nikon brought out its first SLR, the Nikon F, and John began his career switching between this new model and his trusted Leica M3.

'The reason for using both cameras was that at the time Nikon didn't make good fast wideangle lenses for its SLRs,' says John. 'On the other hand, Leicas were not good for long lenses. That meant I had to have two of each camera as I was shooting both monochrome and colour. It was quite a load. It was a great relief when both manufacturers addressed their lens issues and started making good-quality, manageable optics.'

These days John has taken to the digital revolution with the kind of enthusiasm that has propelled him through his career.

'If I want quality work, I use a Canon EOS 5D Mark II,' says John. 'I've also got an Olympus SLR, which I occasionally use. I'm also not averse to camera phones. I just wish they'd do something about the terrible delay between you pressing the shutter and the camera processing the image. It means that many decisive moments are lost. It's the same problem that electronic viewfinders suffer from.'

John maintains that some older photographers can be less than enthusiastic about these advances in technology. However, he sees these shifts as an inevitability that should be embraced. 'I like technology,' he says. 'For example, I like making prints digitally from a negative that I've scanned. You can get such sharp prints. You can scan a 35mm negative, then print it to 24 inches and every area is sharp. Not many enlargers will do that. It seems strange to me that so many colleges still insist that their students shoot film. This seems ridiculous to me. There's a world of choice now. You just have to know how best to apply the tools that are available to you.' **AP**




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**WATER
IN THE
LANDSCAPE**

way. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent. The closing date for round one is **24 February 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring images will

be published in our 31 March issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used. Remember to include a telephone number and your postal address so we can contact you if you win. We look forward to seeing your photographs – and good luck.

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Round one

Water in the landscape

From tempestuous seas to placid, glassy lakes, winding rivers and picturesque ponds, water exists in myriad forms providing countless opportunities to create beautiful or impacting images. No doubt most photographers have, at one time or another, been seduced by the glow of the sun rising over a lake or an atmospheric seascape at sunset. There is surely nothing more gratifying than the sight of an idyllic water scene illuminated in perfect light. For the first round of APOY 2012, we want you to turn your attention to all the places where water meets the land. This could be a river, lake, sea or canal, to name just a few. In fact, any body of water is acceptable, so long as there is also land in the composition. You may find inspiration in the unlikelyst of places, as a puddle along a country lane or a pond hidden away in a local park, for example, could turn out to be a fruitful subject. Try to think beyond the obvious locations and consider how you could use the subject to your advantage. You might like to use reflections in your image or make colour a key part of your composition. Think about what time of day you are going to take your image, as this will affect the way the light falls on the scene.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Classic Portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro, any subject	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white, any subject	3 Nov	23 Nov	29 Dec

1st prize

The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung ED-SEF42 flash and a 16MB SDHC Plus memory card, worth a total of £1,298.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's i-Function technology allows you to control image-capture settings manually via the lens ring.

2nd prize

The second-prize winner will receive a Samsung WB750 compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. With its 12.5-million-pixel BSI (Back Side Illuminated) CMOS sensor, the Samsung WB750 makes it easier than ever to deliver consistent high-quality images. The WB750 also features a 24mm ultra-wide lens with 18x optical zoom (24x Smart-Zoom feature), 1080p full HD video recording and Creative Movie Maker that lets you combine stills and video to create a slide shows.

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



Here are some tips and suggestions to help you get started

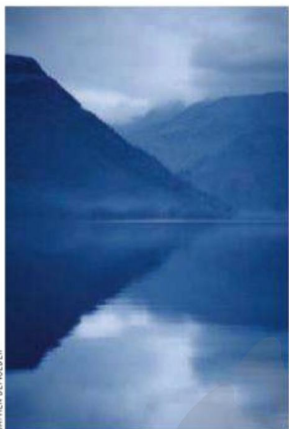
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DAMIAN DE MOULDER

CHOOSING A SUBJECT AND COMPOSING YOUR SHOT

Finding your subject will be the first challenge – the next will be deciding how to photograph the scene to create a meaningful image. You may have a list of favourite locations that feature water, but try venturing further afield to somewhere you haven't been to before. You may find that a few visits are necessary to build up knowledge about the scene you want to photograph, but an adventurous approach may yield unexpected and pleasing results. Think carefully about how you compose your image and try to be creative in your approach. How does the water intersect with the land? What viewpoint do you need to use in order to convincingly realise what you have in mind? Taking the time to really think about what you're trying to convey will pay off.



EXPOSURE

One of your main considerations will be to ensure you choose an exposure that renders detail in the water, land and sky in as accurate and balanced a way as possible. Taking a spot meter reading from both the sky and water is one way to go about achieving a balanced exposure. There will inevitably be an element of compromise, especially in scenes where there is a lot of contrast. You may want to experiment with using a polariser to reduce reflections on the water and to boost the contrast in your image, or a graduated filter to balance your exposure. Try using longer exposures to record movement in the water for emotive effect.

DAMIAN DE MOULDER

BLACK & WHITE OR COLOUR?

Scenes in which water is the subject can be equally effective in black & white or colour, but deciding which approach to use requires an element of thought at the previsualisation stage. For example, if there are strong shapes and lines or interesting textures in the scene, would they have greater impact in black & white rather than colour? Conversely, you may choose to make a particular colour a subject in your image in its own right, in which case, how could you frame your shot to accentuate this?



RICHARD SHULTY

In association with



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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Water in the Landscape, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 24 FEBRUARY 2012

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd (IPC), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES

1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessop Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. 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How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Dave Rowling North Yorkshire

Dave's love of photography was born from a desire to take pictures of his friends. His first camera was a Kodak Brownie Twin 20 model and Dave was soon hooked on expanding his photographic skills and choices of subject. These days he shoots using a variety of cameras, including a Pentax MX, Leica 2, a Canon IXUS 85Di and, for these particular shots, a Fujifilm FinePix X100. His favourite locations are the coastlines of France and Spain, Second World War fortifications, woodland and the North Yorkshire landscape.



Traffic cone

1 This shot makes excellent use of a common subject – the traffic cone

Fujifilm FinePix X100, 23mm, 1/500sec at f/11, ISO 200

Road sign

2 This interesting arrangement of elements works through careful framing

Fujifilm FinePix X100, 23mm, 1/500sec at f/11, ISO 200

Circus poster

3 The poster and moody sky combine to make an almost surreal shot

Fuji FinePix X100, 23mm, 1/1000sec at f/8, ISO 200

1



2



3



**EDITOR'S
CHOICE**

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What excellent use of composition and focus! Jeanette directs us immediately to what she wants us to see, and when we get there the subject is clear and obvious – and stunning. Great colours, too. Such a good picture – *Damien Demolder, Editor*



Jeanette Markle Gloucestershire

Jeanette loves nature and was originally a painter. However, she soon found that her hobby fell by the wayside after a member of her family showed her their Nikon Coolpix camera. Jeanette then bought a Nikon compact, realising that photography would fill a huge gap left by painting. Her aims in the future are to master lighting and to exhibit her work. We discovered Jeanette's photographs on the *Amateur Photographer* website reader gallery (www.amateurphotographer.co.uk/photo-gallery), an area where readers are free to upload their own photographic work.

Equinox

1 Jeanette was attracted by the colours of the flower before she saw the bee
Nikon D80, 60mm,
1/200sec at f/5.6,
ISO 160

Dandelion

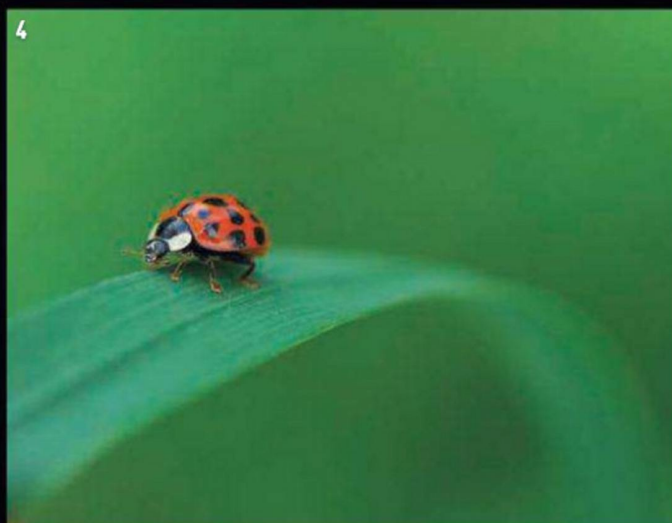
2 This is a great image of a dandelion clock, and the ladybird is a nice touch
Nikon D80, 60mm,
1/400sec at f/5,
ISO 250

Ladybird

3 This shot of a ladybird makes great use of space and saturated colour
Nikon D80, 60mm,
1/320sec at f/3.8,
ISO 100

Leaf

4 The ladybird's vivid red and black body stands out against the green of the leaf
Nikon D80, 60mm,
1/250sec at f/3.8,
ISO 160





Giovanni Allievi Italy

Giovanni started taking photographs in the early 1990s with his father's 35mm Zenit camera. These days he uses a Canon EOS 30D. 'I think my love of photography comes from an attempt to capture the beauty of places in a photograph,' says Giovanni. 'There is beauty all around us, if one is willing to look for it.'

Houses by the sea

1 The subtle light enhances this shot
Canon EOS 300D, 18-55mm, 1/80sec at f/8, ISO 200, tripod, polariser

Cliffs

2 The crashing waves add a sense of drama
Canon EOS 30D, 24-105mm, 1/200sec at f/11, ISO 100, tripod, polariser

Waves approaching

3 The leading line of buildings draws the viewer's eye
Canon EOS 300D, 135mm, 1/100sec, ISO 100, tripod

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Nick Brandt

1966-present

Nick Brandt has established himself as a powerful new voice in photography who focuses on documenting Africa's endangered wildlife, writes **David Clark**

FOR NICK Brandt, photography is both a means of artistic expression and a way of focusing attention on endangered species. His beautiful, elegiac and often melancholy photographs are driven by his passion for animals and his ambition to help save Africa's dwindling wildlife population.

He began working in photography in 2000 after a successful career as a director of commercials and pop videos. He worked with artists such as Moby, XTC and most famously Michael Jackson, and he first visited East Africa while filming Jackson's *Earth Song* video. It was the beginning of a passion for this region and its wildlife that has changed Nick's life.

'There is something profoundly iconic, mythological even, about the animals of East and southern Africa,' he wrote in his book *On This Earth* (2005). 'There is also something deeply emotionally stirring and affecting about the plains of Africa – those vast green rolling plains punctuated by

graphically perfect acacia trees under the huge skies. It just gets you. Gets you in the heart, gets you in the gut.'

Brandt approaches his subjects from a fine-art perspective. While mainstream wildlife photographers shoot in colour, his images are black & white; instead of using digital kit, he chooses a medium-format Pentax 67 II film camera; and although most of his contemporaries use long telephoto lenses, Brandt prefers getting closer to the subject using much shorter lenses.

Perhaps the most distinctive feature of his work is that he completely avoids dramatic animal action shots, such as the chase and kill. Brandt's images usually take the form of static and meditative portraits that show animals as individuals.

'I want to get a real sense of intimate connection with each of the animals – with that specific chimp, that particular lion or elephant in front of me,' he wrote in *On*



© NICK BRANDT

Left: Nick shooting on a dried-up lake bed in Africa

This Earth. 'I believe that being that close to the animal makes a huge difference in the photographer's ability to reveal its personality. You wouldn't take a portrait of a human being with a telephoto lens from 100 feet away and expect to capture their soul; you'd move in close.' In doing this, Brandt invites us to look afresh at familiar



© NICK BRANDT

species and to recapture a sense of wonder at how truly extraordinary they are.

The originality of Brandt's photographs has inevitably led to speculation about exactly how they were created. He uses only three lenses – 55mm, 105mm and 200mm (the latter is equivalent to around 100mm in 35mm terms). He

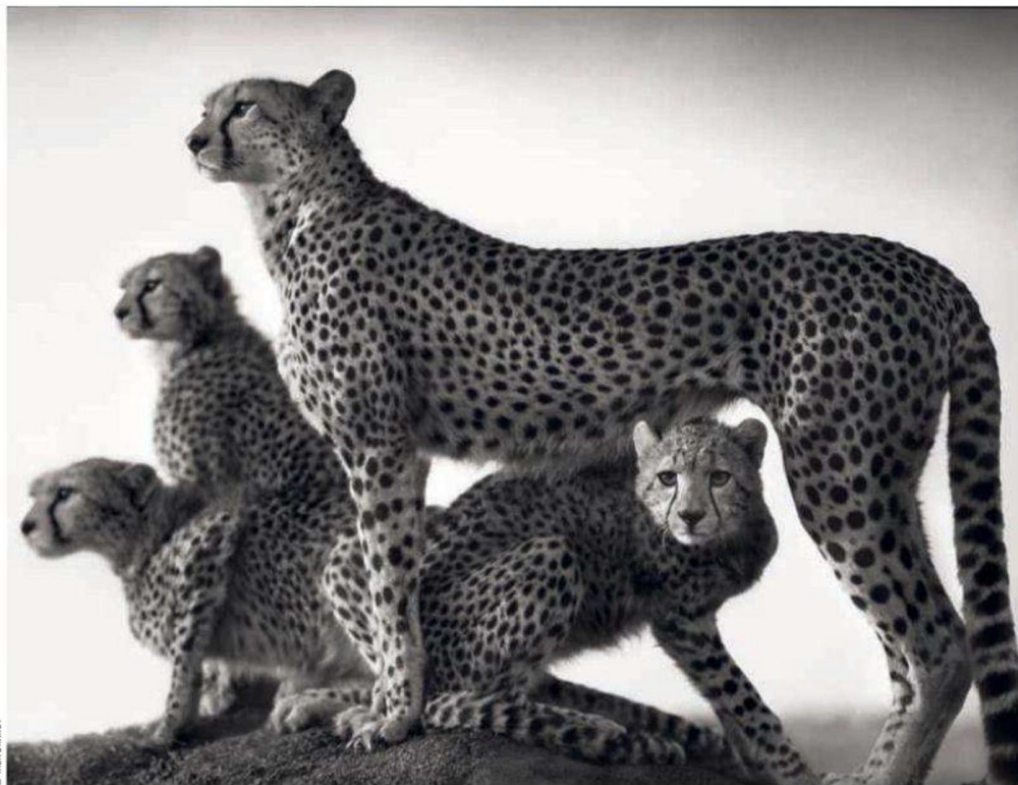
prefers using Kodak T-Max 100 film, and shoots through heavy ND grad and red filters. After conventional development, the images are further refined at the post-capture stage after being scanned into Photoshop.

Although he uses digital techniques to improve his images through greater shadow

Giraffe skull, Amboseli National Park, Kenya, 2010. Brandt juxtaposed the skull against the four giraffes in the background

detail and tonal range, he rejects more overt tampering, such as 'cloning in' additional animals or replacing skies.

Sometimes the perfect placing of animals in a scene has led some critics to question whether his images have been digitally altered. However, Brandt insists that his photographs



➔ result from many hours, days and sometimes weeks of patiently waiting for all the elements to come together, rather than using a post-processing quick fix.

His first exhibition, in 2004, followed by *On This Earth* a year later, rapidly established Brandt as a major new voice in fine-art photography (he, however, was extremely unhappy with the book's printing quality and has since disowned it). His second collection, *A Shadow Falls* (2009), further cemented his reputation, and this was followed by *On This Earth, A Shadow Falls* (2010), a collection of the best images from the two books with greatly improved printing quality.

In 2010, Brandt started work on the third in his trilogy of books and is currently around halfway through the project. These images are much darker and bleaker than those shot in previous years, and reflect Brandt's growing anger and despair at the accelerating pace of the destruction of African wildlife.

Brandt says he was always pessimistic about the animals' future, but that after 2008 things deteriorated even further than he anticipated. For example, according to some experts, the greatly increased demand for ivory, particularly from China, has resulted in as much as 10% of the elephant population being killed each year. The animals killed have included many of the particular elephants featured in Brandt's earlier work.

His most recent images include a photograph of a long line of park rangers holding the tusks of elephants killed by poachers (a grim update of his earlier photograph of a herd of elephants walking in line), a giraffe skull in an empty, dried-up landscape (see pages 34–35)

and the calcified remains of dead animals that Brandt has resurrected in a macabre re-creation of the creatures they once were. These photographs are a powerful condemnation of our collective failure to put an end to the destruction of these once-plentiful species.

Brandt's belief that urgent action is needed to halt the dramatic decline in animal numbers led him, in September 2010, to set up the Big Life Foundation, a non-profit organisation that aims to put an end to poaching and conserve animals in their natural habitat. Big Life has financed the hiring of a number of rangers to patrol Amboseli National Park in Kenya, with the result that many poachers have been arrested. In fact, the Foundation's efforts have been so successful that Brandt plans to extend its area of operation.

'For me, every creature on this planet has an equal right to live,' Brandt wrote in the introduction to his book, *A Shadow Falls*. 'Whether human being, Serengeti elephant or factory-farm cow. That is why I take these photographs. I hope that maybe you will see these animals, these non-humans, in the way that I do – as not so very different from us.' **AP**

'Every creature has an equal right to live – whether human, Serengeti elephant or factory-farm cow. That is why I take these photographs'

Cheetah and cubs, Masai Mara, Kenya, 2003. Brandt photographed the cheetahs from his Land Rover as they stood together on a rock. He patiently waited until they were in the perfect position

Biography

1966

Nick Brandt is born in London

1983–85

Studies painting and later film at St Martin's School of Art, London

1986

Begins directing music videos and commercials

1993

Moves to California, USA, and continues his music video work until 2003

1996

While directing the video for Michael Jackson's *Earth Song* on location in Tanzania, Brandt becomes fascinated with the region

2000

Makes his first serious photographic trip to East Africa, shooting with a Pentax 67 II

2003

Abandons his work as a director and devotes himself to fine-art photography on a full-time basis

2005

Publishes first book, *On this Earth*

2009

His second book, *A Shadow Falls*, is published

2010

Sets up the Big Life Foundation, an organisation dedicated to preserving Africa's wildlife

BOOKS AND WEBSITES

Books: To date, Nick Brandt has published two books of new images: *On This Earth* (Chronicle Books, 2005) and *A Shadow Falls* (Abrams, 2009). In 2010, he published *On This Earth, A Shadow Falls*, which contained the best 90 images from the first two books. It is available from www.biglifeeditions.com.

Websites: Brandt's website is www.nickbrandt.com and it includes a wide range of his work plus a selection of press reviews and interviews. The Big Life Foundation website, which includes the latest news on its conservation projects, is at www.biglifeafrica.org.



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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

Bamburgh Castle, Northumberland

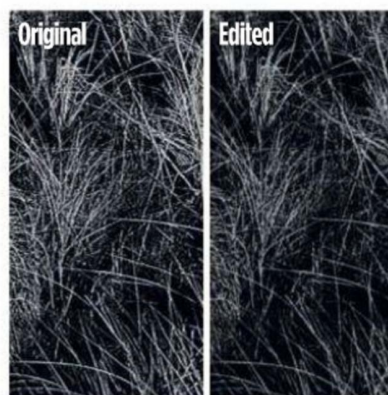
Des Gardner
Nikon D300, 18-70mm,
125sec at f/11, ISO 200

I HAVE never been to Bamburgh Castle, but I feel as though I have because I've seen so many pictures of it. This is a good picture, though, and Des has made the most of the grassy dunes and the impending storm (that he tells me got him soaked) to create something a bit special. When you are taking pictures of a place that has been photographed many times, it's important to bring something extra or new to the scene, and Des has done just that.

I like the lead-in to the main subject, but Des has gone a bit heavy on the sharpening. This has created hard white edges around the blades of grass, which in turn has increased the sense of contrast in the foreground of the scene. This has made the grasses stand out more, and rather than being a gentle introduction to the subject they have started to fight with it.

To fix this, and to cover all sorts of oversharpening, I used a duplicate layer and applied a pass of Gaussian Blur. In this case, I applied 1.5 pixels' worth. This obviously takes the harshness off edges, but blurs the whole picture. Fading the layer, or changing the blending mode to Darken, shoves the blur into the white edge halos and neatly fills them. I then adjusted the opacity of the layer to fine-tune the result.

Now we can appreciate the castle in all its splendour and surroundings without being distracted by the grass.



WIN

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

Chrysanthemum Polly O'Meara

Canon EOS 450D, 18-55mm, 1/200sec at f/13, ISO 400, flash

THIS is a really attention-grabbing picture, as the angle is so low and the subject appears in a part of the frame – and at an elevation – we are not used to. Polly says it's her mum, holding a chrysanthemum. The odd viewpoint works well, and while Polly has placed the subject on a third, there seems too much space on the left. I've trimmed it off, and at the same time made the shot into a square. In my head the square format makes it a bit more of a documentary image, but that might just be me!

The colours of the evening are a little cool, and the burst of flash Polly used has added cyan and blue instead of bringing out the true shades of the scene. I've added red and yellow to counter this, and to let the natural appearance of the flower head come through. These tweaks change the picture from being something a bit sad to something a bit more positive and happy. It's an eye-catching shot and it works very well, so Polly wins my picture of the week.

PICTURE
OF THE
WEEK



Original

Cropped



Edited



Original



Cropped



Champagne Lake Dave Wilcox

Canon EOS 40D, 11-18mm, 1/500sec at f/8, ISO 100

THIS looks a stunning location, and Dave has made an interesting choice of composition – getting a good leading line on the lake edge to drag our eyes from the foreground into the distance. The colours are really striking, too, and although they are

bold and impressive Dave has resisted the temptation to go overboard with the colour saturation so the picture looks real. That's a critical element when you are showing someone something that is unusual or amazing in its own right.

My only issue is with the mass of light-coloured rock in the foreground. It is bright and large, and it draws my eye away from the subject. We can trim it away, as there is far more than we need. Cropping to 16x9 proportions, I took the opportunity to ensure

the lake edge could slide down to the lower left corner of the frame. This is a good place for a leading line to start as it emphasises the diagonal characteristic of the line and makes it more compelling.

The second move was to use the Burn tool, set to Shadows and 8%, to deepen the darker tones of the whole rock area. This makes it recede a little more. Now we can concentrate on what Dave wanted us to see, and the rock becomes what it is supposed to be – a frame for the subject.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Nice Industries Nice Clip lens cap clip £7.99

www.theusualshutterspecs.com or call 0203 287 4459

KEEPING track of a lens cap can be tricky business. Nice Clip is designed to keep your lens cap close to hand, so it can be quickly reattached when the camera is not in use.

The Nice Clip is a simple idea. It uses a double-sided sticky strip to attach the clip to the front of the lens cap. At first glance I was sceptical about how effective and durable this design would be, but the strip attaches the clip surprisingly well. The clip's shape means it can be fixed to a strap, belt or even the edge of clothing, so you will never be short of a place to keep it. I found the ridge of a trouser pocket to be an ideal place.

Unlike a lens cap keeper cord, the clip does not get in the way of the camera's functions in any way. However, once the Nice Clip is attached, it is not designed to be removed so there can be no switching between lens caps. Also, if the lens is placed on a surface with its front element down, it will tip.

Nice Clip is compatible with all types of lens caps – even the pinch-release type – from 49–82mm. An alternative use for the clip is to tidy away cables, which is handy for an organised desk. **Tim Coleman**



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AVAILABLE in both 4GB and 8GB versions, the SanDisk Eye-Fi cards work just like regular SDHC memory cards, but with built-in wireless network capabilities. This allows images to be transferred straight from the camera to a computer, mobile device or online storage facility.

Setting up the card takes just a few seconds, and simply involves plugging it into a computer using the included card reader. The computer software quickly guides you through the set-up process and, once complete, the card's Wi-Fi transmitter can connect to the computer's Wi-Fi connection and transfer images in just a few seconds. No separate Wi-Fi or internet connection is required. Mobile apps are also available that allow images to be sent directly from a camera to a mobile phone or tablet.

It is possible to connect the Eye-Fi card directly to a Wi-Fi network to upload images directly to online storage sites, such as Facebook, Picasa or Flickr, although a computer is required to set this up. Once activated, images can be uploaded via a home Wi-Fi connection, or via public connections in cafes, hotels, airports and so on, although Eye-Fi Hotspot access may be required first. This service automatically programs the card to access hundreds of thousands of public Wi-Fi networks all over the world for an annual fee of £24.99, which is extremely useful if you are travelling for extended periods.



The SanDisk Eye-Fi card is reasonably priced given its wireless network capabilities, although most people will not use them. More tech-savvy users, though, will find the wireless file transfer to a smart phone particularly useful for quickly sharing images. **Richard Sibley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop Lightroom 4 Beta

We take a look at the first version of Adobe's latest raw-editing software.

AP 11 February

Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £350 cheaper, the Alpha 65 could be the ultimate mid-range camera.

AP 18 February

Canon Pixma Pro-1

This 12-ink, A3+ printer is Canon's new flagship model for professional photographers.

AP 25 February

Nikon D4

With a new 16.2-million-pixel, full-frame sensor, Nikon's new professional DSLR may be the best yet.

AP 25 February

Canon PowerShot G1 X

Marketed as 'The Master Compact', the G1 X's 14.3-million-pixel, 18.7x14mm sensor is the largest yet for a Canon compact camera.

AP 17 March

AP investigates...

Low light

Capturing detail in low light is one of the biggest challenges for any camera. **Tim Coleman** and **Professor Bob Newman** explain how to overcome this difficulty and achieve stunning results

RECENT advances in digital imaging have seen manufacturers improve how cameras perform in poor lighting conditions. However, even when using the best cameras currently available, it is still vital to correctly expose the image to minimise noise and ensure maximum image detail.

When shooting in low light, getting the *correct exposure for the subject* is key to crisp, saturated and dynamic images. The 'best' exposure settings are highly camera specific.

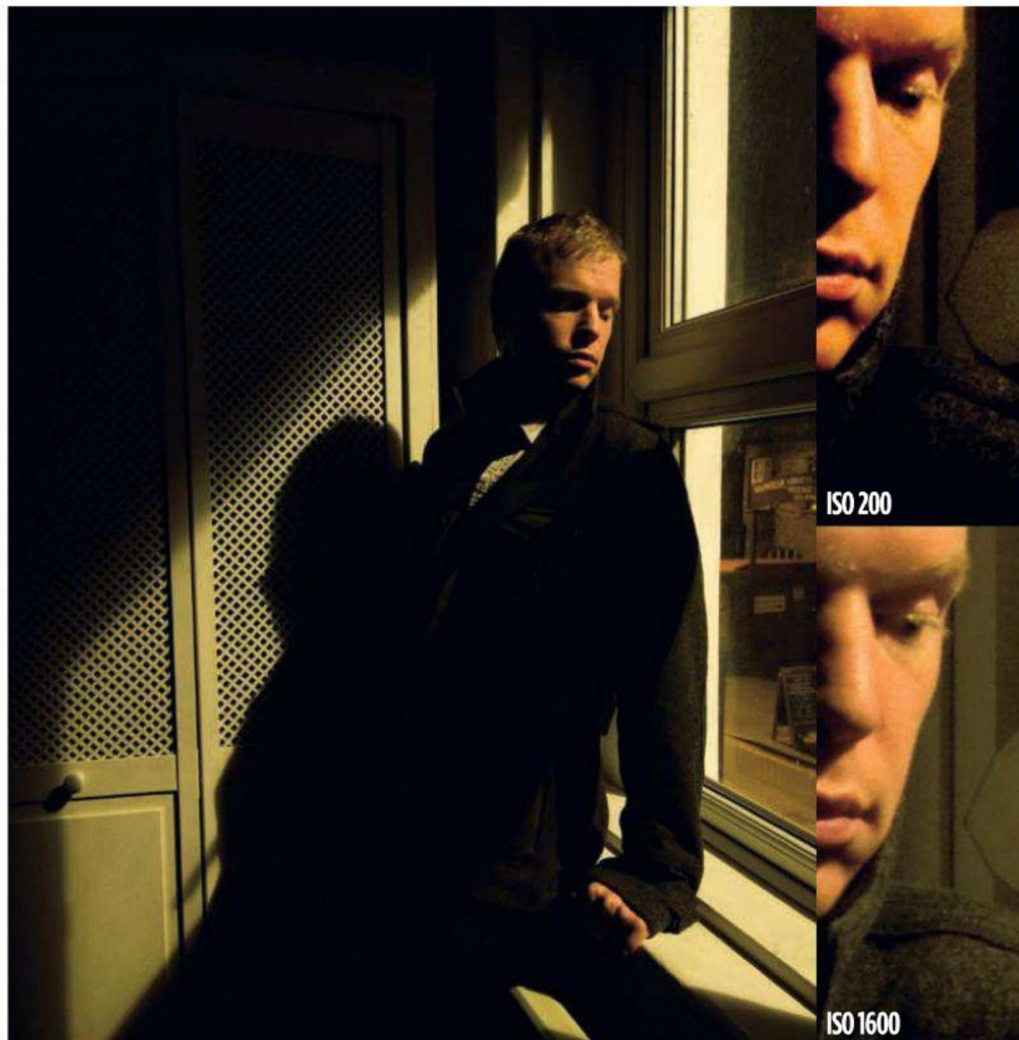
Unfortunately, many of us switch to autopilot when shooting in low light – simply increasing the ISO rating without giving much thought to noise or shadow detail. However, some basic techniques can help to improve images taken in low-light conditions, particularly at high ISO settings.

In this article, we will explore how to avoid the impact of noise in low light using a series of tests. Three different cameras have been studied, and the tests can be applied to your own camera. By understanding and implementing the results of your own tests, you can discover the ideal exposure settings to produce the best results in low light.

But before we do this, here are a few things that will help you to understand your camera and its sensor.

ISO

The trouble with understanding ISO ratings in digital photography is that the term 'ISO sensitivity' originally comes from film photography, and there are differences between film and digital-capture methods.



The chemical make-up of a film base affects its sensitivity to light, with a higher ISO rating being more sensitive. A digital imaging sensor does not have an ISO rating. In fact, the sensor's 'sensitivity' to light is constant and is in no way affected by the ISO setting. The quoted ISO sensitivities found on cameras are, in fact, 'equivalent' settings. Rather than the sensor actually becoming more sensitive to light, all that happens is the development process (raw sensor output to final digital image) adjusts the brightness and contrast to produce an image with a correct tonal range.

A simple analogy is that a digital sensor is like shooting on ISO 200 film and then changing the camera settings as if using ISO 3200 film. The sensitivity of the film doesn't change – it is still ISO 200, despite what the camera's exposure settings say. To be able to use the now underexposed film it must be push-processed and printed appropriately to get usable images.

A silicon digital camera sensor yields an output directly proportional to the level of light that it receives. So, to increase a digital sensor's exposure to light, one must either increase the strength of the light source, the length of the shutter speed or the size of the aperture. How much light is collected and used by the sensor depends on its quantum efficiency (see box, right).

EXPOSURE

As the sensor doesn't become more sensitive as the ISO setting increases, it is advisable to give it a brighter exposure than the nominal one that the camera recommends.

The lower the sensor's exposure to light, the greater the level of noise will be. Therefore, by giving the sensor more light, the level of noise can be reduced and the tonal range can be improved.

One way to give the sensor more light is to expose the scene so that the brightest point is exposed as much as it can be without clipping. In many cases this will cause the overall image to look overexposed. However, by increasing the exposure from the nominal setting (which was suggested by the camera), the sensor receives more light and therefore produces less noise and more detail in shadow areas. The image can then be adjusted in editing software to reduce its brightness, with the added advantage that any noise that does still exist in the image will also be darkened, making it less visible.

So, regardless of the ISO setting, overexposing an image up to the point of highlight clipping, and then reducing the brightness in software, should help reduce noise and improve detail in shadow areas. In summary, the 'best' exposure is the brightest before highlight detail is unrecoverable.

The correctly exposed image taken at ISO 1600 has less noise than the underexposed picture shot at ISO 200

Nikon D300, 0.8secs at f/5.6

WHAT IS ISO?

Professor Bob Newman explains



When photographers talk about 'ISO' they are talking about the 'Exposure Index' as defined by the International Organisation for Standardization (ISO). The Exposure Index defines the tonality of an image made with the nominal exposure for that ISO setting. A misconception is that ISO dictates

how that tonality will be achieved – it does not. In essence, in digital photography, ISO is about processing – by selecting an ISO you are selecting the processing, on the assumption that you will be using the nominal exposure. The camera's user interface is designed around this, and when you select an ISO setting the camera's metering will be adjusted to

achieve the nominal exposure for that ISO speed. However, that doesn't mean you have to use it, and in some cases better results can be achieved by not doing so. If you use in-camera processing (JPEG), the internal workflow assumes you are using the nominal exposure, and some of this processing can be hard to undo.

READ NOISE AND THE SWEET SPOT

Read noise (RN) is the electronic noise added by the camera to the image captured by the sensor (which already has 'built-in' photon-shot noise). It provides a constant noise background, so tends to be the noise that can be seen in the shadows.

When the light is low (low number of photons), and is then processed by the camera to achieve a full tonal range, the digitiser read noise signal is brightened, resulting in more noise in shadows. A way around this is that the ISO control boosts (gain) the sensor signal. At the top ISO end, though, the digitisation system cannot deal with as high a light level and the dynamic range drops.

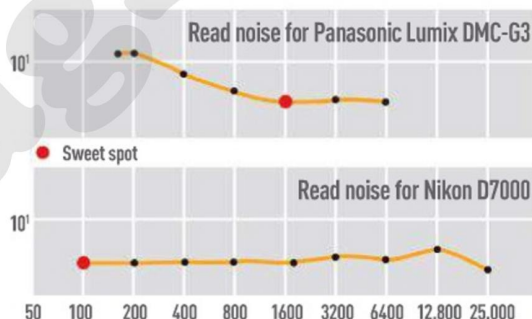
To an extent, RN can be tackled simply by darkening the shadows, although this just results in featureless black blobs on the image. It is up to the photographer to decide whether featureless or noisy shadows are

more objectionable. To estimate the read noise difference between two cameras, take equal-area crops and compare them for the deep shadow noise, rather than bright and midtone noise.

A similar technique can be used to find the ISO sweet spot for your own camera. This is the point at which the camera stops adding 'gain' (boosting the signal) as the ISO is raised. Manually set the exposure to nominal for the highest ISO setting on your camera. Then take a series of images of the same subject (with the same lighting), reducing the ISO 1 stop at a time without changing the exposure. Process the captured images to the same brightness range and then compare the sequence. As the ISO setting lowers, there will often be a point at which the shadow noise starts to rise. The last ISO setting before that rise is your 'sweet spot' for low-light exposures (see read noise curve, right).

READ NOISE CURVE

The ISO sweet spot of a camera can be seen on the read noise curve graph as the point where the 'curve' levels out. The Panasonic Lumix DMC-G3's noise curve levels out at ISO 1600, while the Nikon D7000 is almost a straight line across the entire ISO range, making the base ISO its sweet spot. By using this sweet-spot ISO setting and overexposing just before the point of clipping, noise can be kept to a minimum and the tonal range of a low-light image maximised. Overexpose as much as possible before highlight clipping for the lowest levels of noise.



QUANTUM EFFICIENCY

THE QUANTUM efficiency (QE) of a sensor is one of the most important factors in a camera's performance in low light. QE is the percentage of available light (photons) that the camera sensor collects ('sees') and releases into photoelectrons. The photoelectrons produce an electronic charge that is detected by the sensor circuit and is then converted from an analogue to digital signal, from which the image is produced.

Of two same-size sensors for the same exposure, the one with a higher QE returns lower noise. A 'perfect' camera would have a QE of 100%. The diagram on the right shows some of the ways in which collected light is 'lost'.

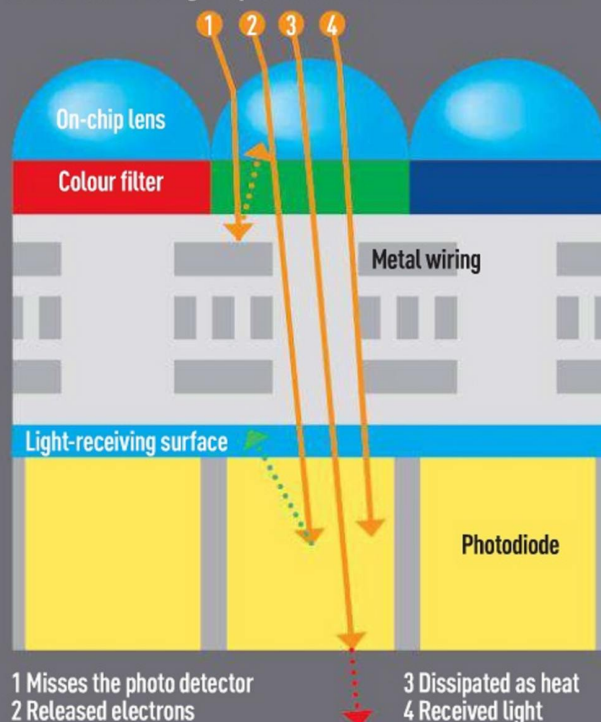
The Nikon D3S has one of the highest QE percentages at 57% (5.7 of every 10 photons get counted), while the Hasselblad H3DII's QE is 15% (1.5 in every 10). The quantum efficiency of the Hasselblad camera is roughly a

quarter that of the Nikon D3S.

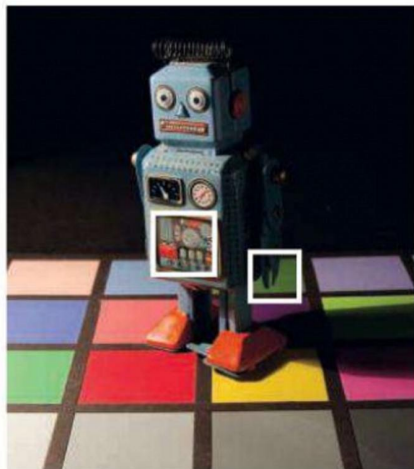
However, the sensor of the Hasselblad is twice the size of that of the Nikon camera and therefore has double the number of photons striking it for the same exposure. But of these striking photons, the D3S converts four times the amount, which results in twice as many photons being used by the D3S, despite the physically larger sensor of the Hasselblad H3DII. With more light being used by the sensor, the Nikon D3S will perform the better of the two in the same low-light conditions.

So, when we say low-light performance has been enhanced in today's cameras, it is largely down to improvements in a camera's QE. For example, the original Canon EOS 5D has a QE of 25%, while the EOS 5D Mark II has a QE of 33%. Compare two cameras and the one with less noise in the bright and midtones has a higher QE.

The percentage of photons not 'seen' by the camera sensor are for reasons such as being dissipated as heat or released as electrons



TEST ONE UNDEREXPOSURE



THE STUDIO scene in this test has a low-contrast light, and the entire tonal range is within the capacity of each camera. Any shadow noise present will clearly be seen in the dark background and shadow areas. Shifts in colour rendition will be obvious due to the wide range of colour.

Where possible, each camera captured the studio scene with its aperture set to f/11, the shutter speed at 1/30sec and ISO 6400. The Fujifilm FinePix F600EXR's highest available setting for raw capture is ISO 3200. This exposure gives a bright image without clipping highlights. With the shutter speed and aperture manually kept the same, we then took exposures through the entire ISO range.

Using Adobe Lightroom, each image below the brightest exposure has been brought back (pushed) to match the brightness. This means ISO 3200 is pushed 1EV, ISO 1600 is pushed 2EV and so forth, all the way to the base ISO.

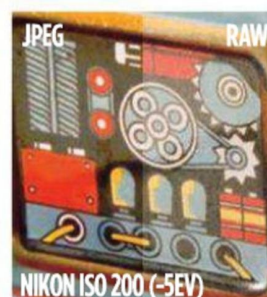
CONCLUSIONS

As we can see from the 100% pull-ups on the right, noise is obvious in all shadow, midtone and highlight areas in all the Fujifilm F600EXR's images. In the shadow areas to the right of the robot, JPEG compression renders detail virtually unrecognisable at ISO 100 (-5EV). Dynamic range and saturation are significantly lower with every stop of EV reduction. For the best-possible image quality, do go lower than -1EV. Detail in raw files is retained much better, but the saturation shows a steady decline for each stop of reduction.

Even the most pushed image (+6EV) from the Panasonic Lumix DMC-G3 has less noise than the brightest F600EXR exposure. The first 2 stops of reduction (ISO 1600 and 3200) appear to be virtually the same as the ISO 6400 image, and the next 2 stops not much worse, either. This suggests that the ISO 'sweet spot' is ISO 1600, which is backed up by the camera's read noise curve data. It is at -5EV that the saturation, dynamic range and blotching of detail is obvious, with -6EV unusable.

It is more difficult to notice any differences over the entire 6EV range of images from the Nikon D7000. As Bob Newman suggested in *The death of ISO* (AP 30 April 2011), from this test the Nikon D7000 appears to be 'ISO-less' over a range of -6EV. In shadow areas, noise is fairly similar between the D7000's images and those of the G3 at ISO 1600 and higher. This suggests the read noise is virtually the same as the three highest ISO settings of the G3.

The results for the G3 and F600EXR show that the more underexposed the image, the more noise it has and the less saturated it is. The D7000 produces less noise in underexposed scenes. Brightening the image only makes noise more obvious.



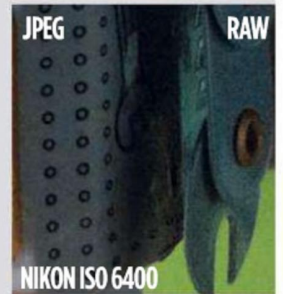
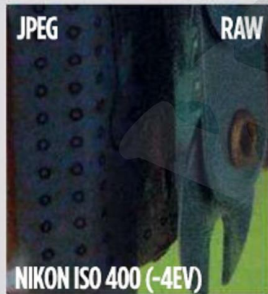
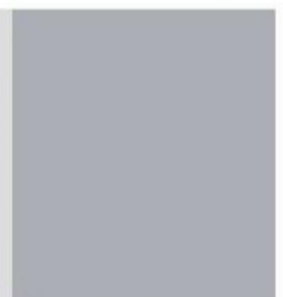
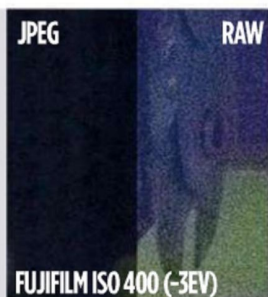
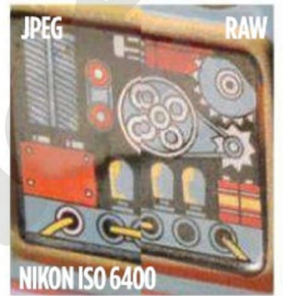
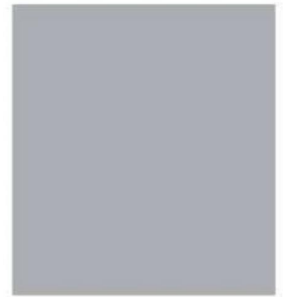
CAMERAS TESTED

The test cameras were chosen because of their sensor sizes and resolutions, with the sensor size being the only variable. Each of the three cameras features a 16-million-pixel resolution (approx).

The images have been captured with the manufacturer's standard kit lens. All images are taken in both raw and JPEG format, with in-camera noise reduction set to its standard mode.



	Fujifilm FinePix F600EXR	Nikon D7000	Panasonic Lumix DMC-G3
Effective pixels	16 million	16.2 million	16 million
Output	3456x4608 pixels	3280x4991 pixels	3464x4608 pixels
Sensor dimensions	1/2.3in (4.8x6.4mm)	APS-C (15.6x23.6mm)	Four thirds (13x17.3mm)
Bits per channel	12 bits	14 bits	12 bits



TEST TWO OVEREXPOSURE



IN THIS second test, the first shot is taken at base ISO with an exposure of 4secs and f/11. We have then used the same shutter speed and aperture, and incrementally increased the ISO to 1600 to overexpose the image by +4EV. The ISO 1600 image has then been brought back (pulled) by reducing the shutter speed by 1EV at a time until the brightness matches the original base ISO image.

In the above shot of a high-street chip shop, the difference in tonal range between the window light and the shadow areas is beyond each camera's dynamic range. The highlights that burn out in overexposure make the image 'critical'.

CONCLUSIONS

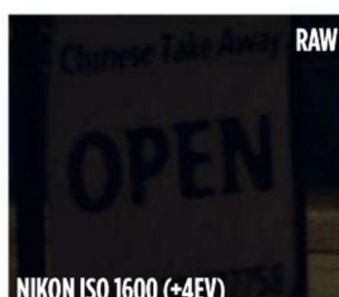
The G3 has the same degree of noise in shadow areas in the original base ISO image as it does for ISO 1600 (-2EV, which is half the shutter speed of the original image). This result is despite the 3½EV difference in ISO rating. The Nikon D7000 has the

same degree of noise at ISO 1600 (-1EV) as the base ISO, despite a 4EV difference in ISO setting.

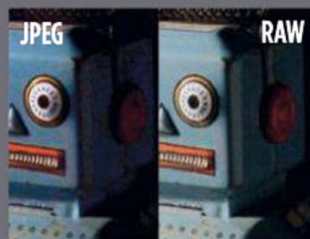
In this particular 'critical' image, the highlight detail in the window is lost once the overexposure is +3EV and higher for the D7000, and +2EV and higher for the G3. For the least amount of noise in an image, push the overexposure as much as possible before the highlight detail is lost. In this case, +2EV is fine for the D7000 and +1EV for the G3. Running this test for your own camera will indicate how much you can, and how much you need to, overexpose for the same level of noise with highlight preservation.

How the information on overexposure affects real-life shooting is interesting. It means using the base ISO with longer shutter speeds in low light is not necessary to get the least amount of noise. The brightest exposure (overexposure) is key to the least amount of noise. Find the point of overexposure before the loss of highlight detail is too severe. A balance needs to be struck between overexposure for the least amount of noise and highlight detail.

For evenly lit images, the potential for overexposure is greater before highlight detail is lost. The tonal range of the image should be within the boundaries of the histogram. Exceeding the right-hand side results in the clipping of highlights, because the extreme right edge ('255' in Photoshop) is pure white.



IN-CAMERA JPEGs



THE 100% crops from test one demonstrate the degree of compression that takes place during processing to create a JPEG.

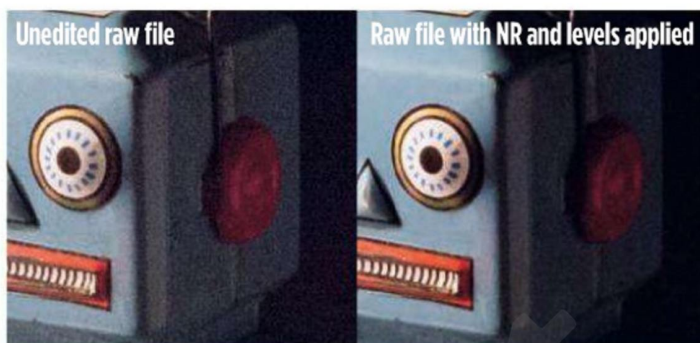
Tonal compression results in an image with much more contrast and consequently less detail in shadow areas. Instead, there is black spotting. The results from the low-light scene tell us that for JPEG capture it is best to stick to the nominal, metered exposure settings, and certainly within -2EV. Push any further and there will be less shadow detail.

In the bright exposure (ISO

6400), there is shadow detail in the lighter and darker area of the background – the edge of where the light source falls. At ISO 100 (which is pushed 5EV), there is no detail at all. The further a JPEG file is pushed, the less detail there is. Also, the more a JPEG file needs to be pushed or pulled, the less accurate the colour rendition is.

In JPEG files, compression has already applied a degree of noise reduction (NR) and rarely requires adding any more. The blurring of detail results in an image that looks more smudged than grainy. Which is the lesser of two evils is down to personal preference, but I prefer a noisy image with greater clarity than a smoother but smudged quality.

A guideline to getting the most out of your camera for JPEG files is to expose to the nominal (correct) ISO within ±2EV. For low-light shooting, raw capture affords a greater flexibility for exposure changes.



RAW WORKFLOW: NOISE REDUCTION

There is more freedom post-capture to adjust the brightness in raw files than JPEG files. This is because raw files are uncompressed. In real terms, uncompressed files allow for a greater degree of overexposure and less noise. Only depth of field, motion blur requirements and highlight clipping are limiting factors to overexposure.

Noise reduction (NR) does need to be applied to raw files taken in low light. The differential noise results in the shadows and other parts of the image have an impact on how you apply NR, and this is unique to each camera.

In Adobe Camera Raw or Lightroom for raw files, only colour (chroma) noise is automatically addressed, with a reduction applied, although this can be adjusted using the chroma noise slider.

Luminance noise is a key area to work on. It is adjusted via the NR slider in any raw software and is always down to the photographer's personal taste. A slightly noisier image is preferred than one that has had too much NR applied. Overuse of noise reduction leaves an image looking 'fake'.

The degree of noise reduction required does increase the more underexposed an image is. To avoid high degrees of noise reduction, overexpose the image.

There is no tonal compression in raw files, so in the studio image the black background is much lighter. Reducing the 'darks' and 'shadows' in the 'S' curve makes the shadow noise darker and less obvious. This process also gives the image its needed contrast.

PRINTING

As we suggested in the article *Does sensor size matter* (AP 27 August 2011), the degree to which image quality is important – and of course here we are referring to noise, dynamic range and colour – is largely relevant to the size of print and how the print is viewed. We printed the same images from each camera at 6x4in, 10x8in and 19x13in and compared the results.

The poorest-quality image in all the tests – the Fujifilm F600EXR's ISO 100 image pushed +5EV – looks fine in the 6x4in print at arm's length. However, under closer scrutiny using a loupe, the poor shadow detail can be seen. Luminance noise is obvious at arm's length in the 19x13in print.

Overall, for prints up to 19x13in, noise is not the primary issue. What we should be concerned about with printing images taken in low light is any shift in colour rendition – as seen in the studio image – and the loss of detail in the highlights, which is clear in the prints of the chip shop. **AP**

Verdict

AS OUR investigations have shown, for those shooting in raw, the general rule for minimising noise – and therefore better image quality – is to maximise exposure. Pushing the detail in the histogram to the right ensures the balance between brightest exposure and retaining highlight detail.

To lower the level of noise in an image, it is well worth taking the time to set the exposure and ISO rating to collect the highest possible level of light. For JPEG capture, sticking to within $\pm 2EV$ of the nominal exposure settings is best.

The exposure settings for optimum image quality in low light are highly camera specific, so work out how to maximise your own camera's performance by running it through the tests.

Read noise and quantum efficiency data can be found for many cameras, including the Panasonic Lumix DMC-G3 and Nikon D7000, at www.sensorgen.info

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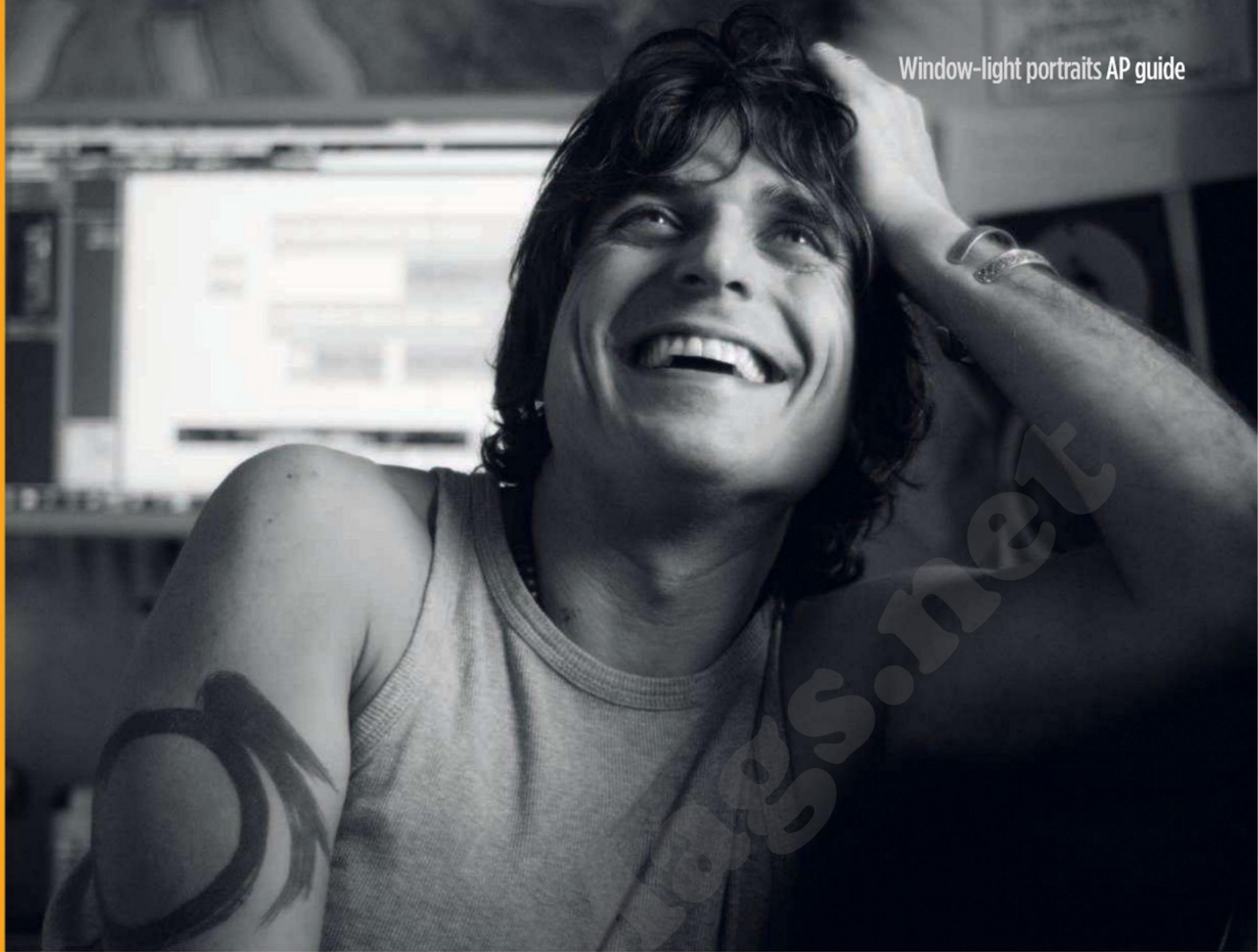
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AP guide to...

Window-light portraits

part two

In the second of our four-part series on shooting window-light portraits, **Richard Sibley** discusses lens choice, aperture settings and metering

HAVING covered how the size, shape and orientation of a window can change the way light falls in a room in part one of this series (AP 7 January), it is now time to get behind the camera and shoot some portraits.

Although the basics of taking a good window-light portrait are the same as

for any portrait, there are some specific considerations. For example, in window-light portraits there may be far less light than there would be outdoors or in a studio, and there are more limits as to how this light can be controlled.

Then there are decisions about how the subject should be framed. For instance,

Above: Using a large aperture is a good way to obscure distracting background objects

do you want to show the subject in their environment, obscure the background using a shallow depth of field, or even use a short telephoto lens to home in on the subject?

Metering presents a similar set of decisions, all of which will affect how the image will eventually look. Of course, answers to the above questions depend on the subject and locations, but knowing what options are available will help the creation of interesting and, most importantly, flattering portraits.

LENS CHOICE AND FOCAL LENGTH

There is no 'correct' or 'one size fits all' lens for portraiture – despite what some manufacturers or many people say. Some lenses are more *suitable*, depending on location, subject and desired effect. As we know, the most popular lenses for taking head-and-shoulders portraits (on a 35mm, full-frame camera) have a focal length of 85–135mm.

This 85–135mm range is popular because it allows the photographer to stand far enough away from the subject so that perspective distortion isn't an issue. It also offers a comfortable

working distance where it is still possible for the photographer to talk to their subject, but without being so close that it makes them feel uneasy.

As window-light portraits will mostly be shot in a domestic environment, space will tend to be fairly restricted. These occasions warrant a wider focal length, such as 50mm or even 28mm, particularly if you wish to include some of the subject's surroundings. However, remember that the closer you get to the subject, the more perspective distortion will affect the subject's appearance, so where possible always look to step further back before reverting to a wider angle lens. Get too close with a wideangle lens and the nose and forehead will become exaggerated, while ears will appear further away. Needless to say, this is extremely unflattering.

If shooting at home on a 35mm or full-frame camera, a 35–105mm focal length is all that is needed. When using a digital camera with an APS-C or four thirds sensor, the suitable range becomes more like 28–85mm and 18–50mm respectively.

APERTURE, DEPTH OF FIELD AND SHARPNESS

Portrait photographers often create a shallow depth of field by using a large aperture. This blurs distracting backgrounds and as a result focuses attention on the subject. The ideal lenses for achieving this are those with apertures of $f/1.2$ – 2.8 .

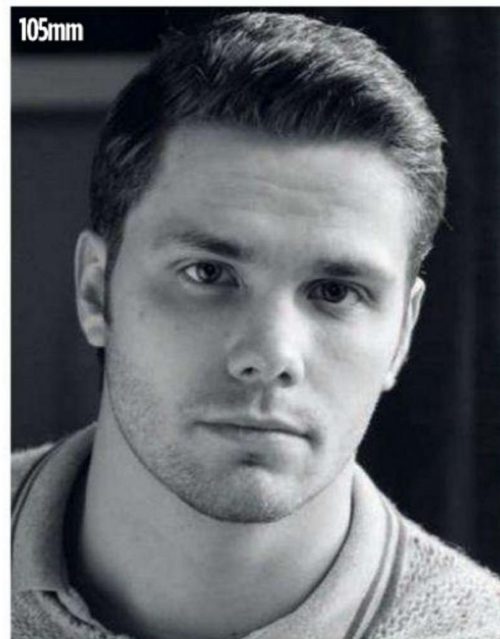
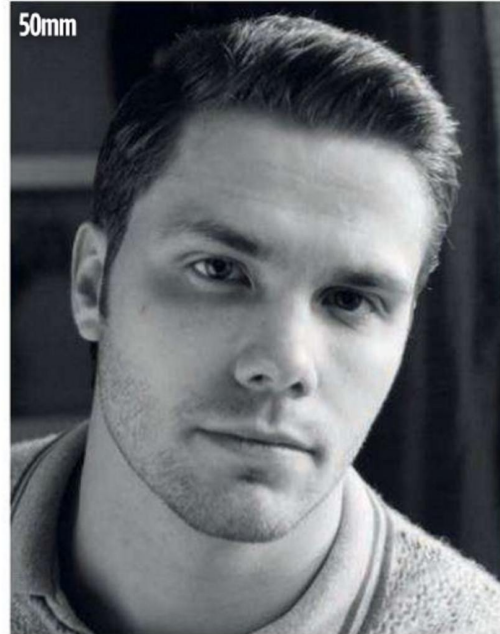
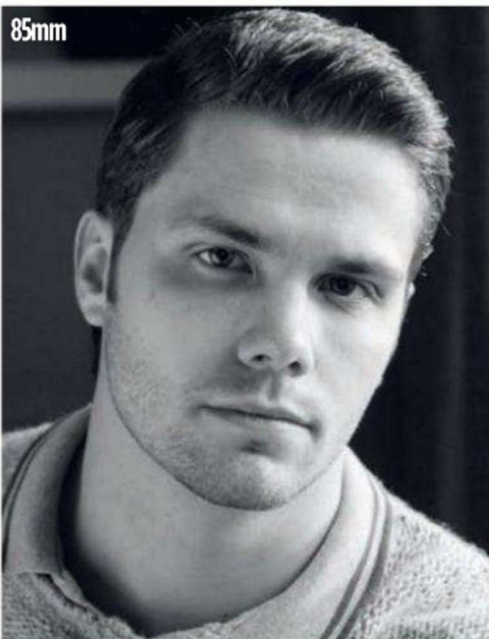
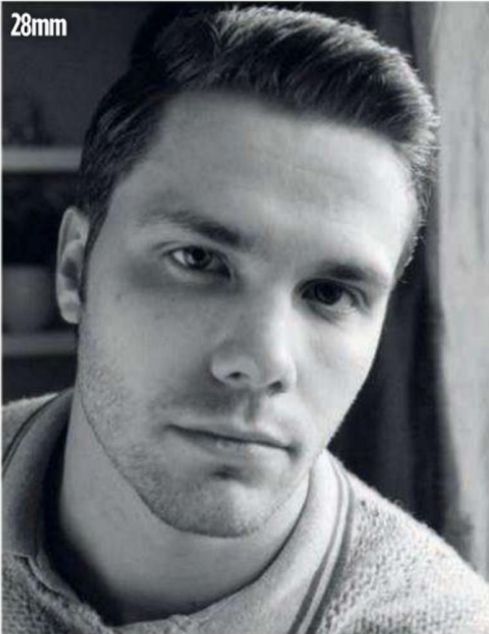
A large aperture is often best for soft window light, as the shutter can be kept at a speed that allows handheld shooting while keeping the ISO sensitivity at a reasonably low level. The shallow depth of field created by a large aperture, such as $f/2.8$ or even larger, will help obscure any unwanted background objects and focus attention on the subject's face. However, be careful not to create such a shallow depth of field that you can't get everything sharp that needs to be sharp.

The other thing to bear in mind when shooting wide open is that most lenses won't be at their sharpest. This lack of sharpness can be seen in two ways. Stopping down 2 stops will bring the lens almost to its sharpest point and also increase the depth of field. The result should be a sharper portrait, although the background will also be slightly more in focus. However, the lack of sharpness when shooting with the largest aperture can sometimes be a benefit, as it can help soften skin and facial features, thereby producing a more flattering image.

This doesn't mean that photographers should always shoot using a large aperture and low sensitivity, though. If a background helps to add character or context to the portrait subject, why not create a larger depth of field and include the background in the image. Also, the gritty texture of higher sensitivities can add atmosphere, as well as help to disguise skin blemishes.

METERING

Daylight coming into an otherwise fairly dark room can result in very high contrast – it's



akin to being in a dull room with a large softbox lighting a subject from the side. With such high contrast it is vital that the scene is metered correctly. Evaluative metering may struggle in these conditions, so it is advisable to spot meter manually.

Where you choose to meter from will depend on the direction the subject is facing. Always expose for the subject's face, and when the subject is either backlit or has the light falling straight on their face this is easy to do. However, when the light is coming from one side only, a decision must be made as to whether a high-key or low-key lighting effect is desired. For a dramatic low-key style, meter from the brighter side of the face. This will expose it as a mid-grey tone, while the darker side of the face will remain in shadow.

Spot metering from the shadow side of the face will lighten it to

Standard/telephoto



A telephoto lens has a narrower angle of view

Wideangle



A wideangle lens will distort features while showing some of the background



Above: There are times when a wideangle lens can be used to show the subject in their surroundings. This often adds character to the portrait

Right: Taken from the same position as the image above, this picture concentrates more on the subject, cropping out the background



TOP TIPS

- Talk to your subject. It helps them – and you – relax
- Where you meter from can completely change the look of the portrait
- If you are just starting out, try using your kit lens at its longest focal length
- A 50mm lens can be ideal on cameras with an APS-C-size sensor
- Stop-down the lens slightly to increase sharpness and avoid chromatic aberrations

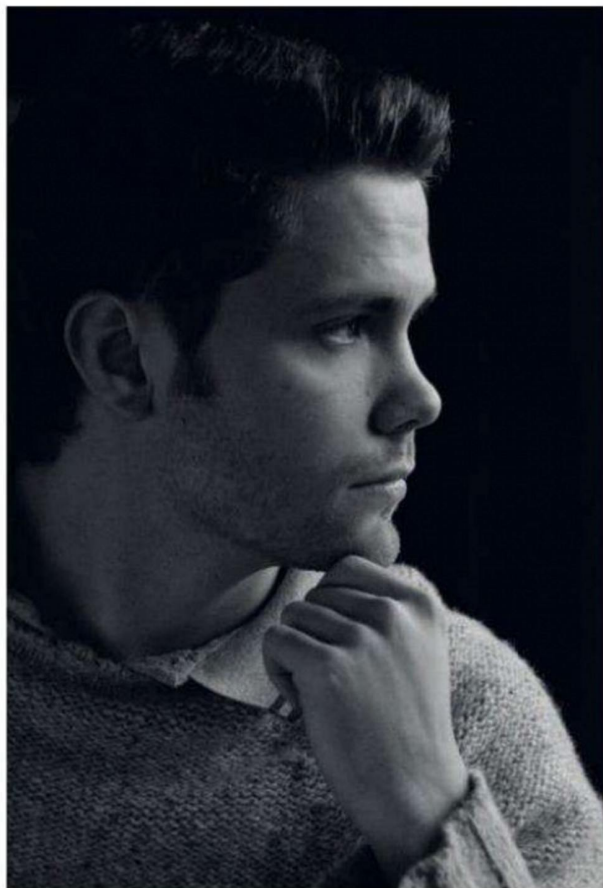
NIFTY FIFTY

AT THE longest focal length, most kit lenses should be suitable for taking window-light portraits. However, these lenses aren't always of the highest quality. The maximum aperture of a kit lens may also be quite small at the longest focal length, possibly as much as $f/5.6$. This means they must be used with the aperture wide open, where the lens isn't at its best and the depth of field may not obscure any of the background you are trying to conceal.

While a fixed-focal-length 85mm $f/1.2$ or $f/1.4$ lens may be the ideal choice for portraiture, these can be costly. So, with this in mind, I would recommend starting with a basic 50mm optic. The advantage of these lenses is that their apertures are usually $f/1.8$, they are relatively inexpensive when new, and they are also in abundant supply second-hand. While many of these older lenses will require manual metering and focus, this shouldn't be an issue with portraits. Nikon and Pentax DSLR users will find many old manual-focus lenses that fit directly onto their cameras. Sony DSLR owners should look out for older Minolta optics that can be used.

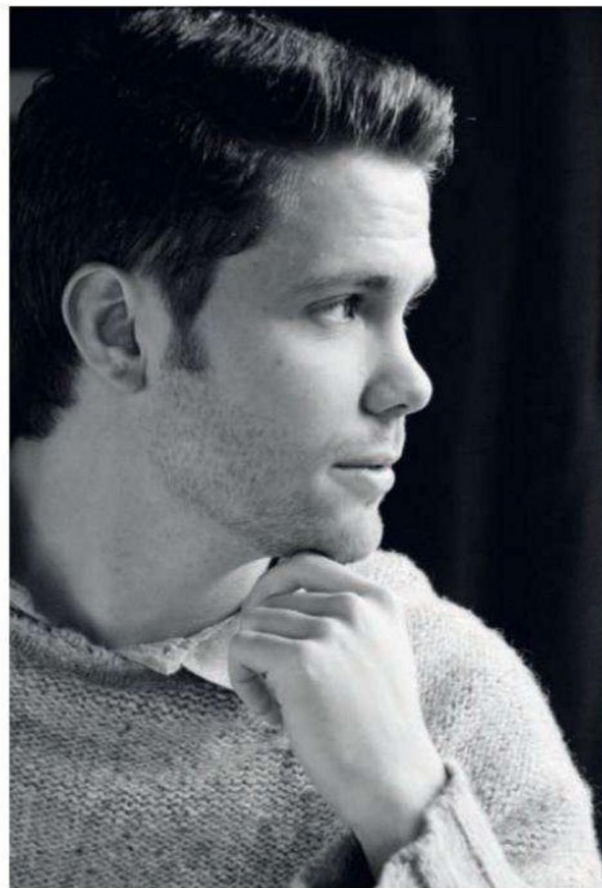
If you own a compact system camera, there should be an adapter that will allow the use of most popular lenses on your camera – so the options available are huge. If it's a micro four thirds camera you own, consider 35mm lenses because of the 2x focal length multiplier caused by the smaller sensor.





Left: In this shot, the spot metering was taken from the highlight to the right of the subject's forehead

Right: Here the metering is taken from the shadow area on the subject's face. The highlight on the right side had to be slightly recovered using raw conversion software to avoid it burning out



➔ a midtone, and the lighter side of the face will be lighter still. However, care must be taken not to completely burn out any highlight detail on the face.

As a rule, Caucasian skin is lighter than the mid-grey tone, so try exposing $\frac{1}{2}$ EV lighter than the spot-metered tone. However, the exposure may need to be up to 1EV lighter, depending on an individual's skin type. Conversely, black skin may be darker than a mid-grey tone and, as a result, require underexposing from the metered tone. Tanned and olive skin will usually be slightly darker than a mid-grey tone and require just a slight underexposure. Of course, all this advice is dependent on the subject, the light and the desired effect, but it should form a good starting point for creating the correct exposure.

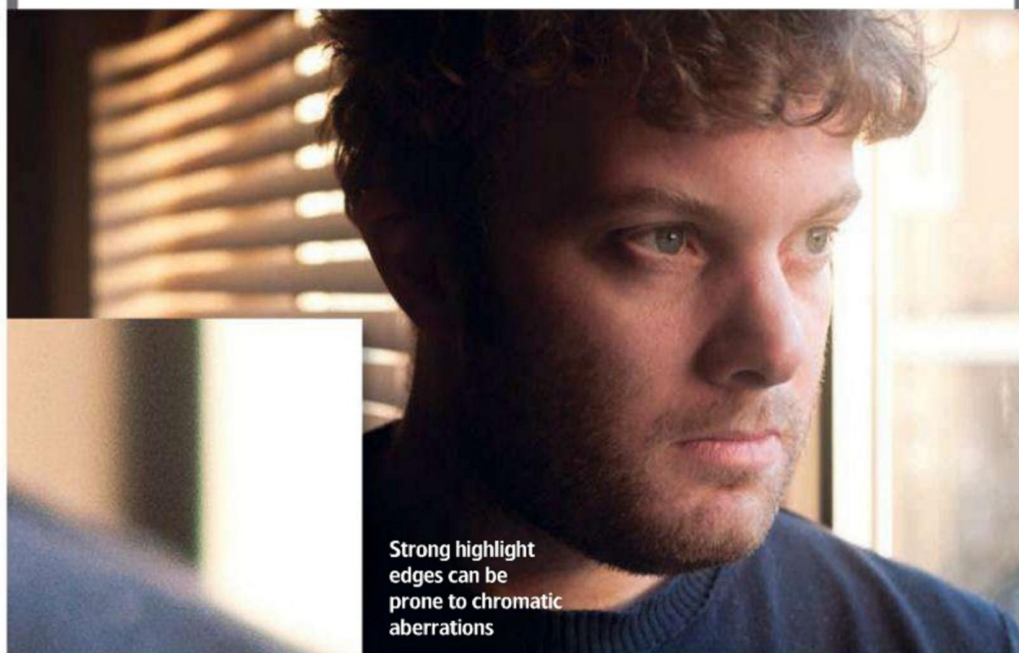
The priority is to expose for the subject's face, but where possible try to avoid having too many burnt-out highlights in the background. Use the camera's histogram or highlight clipping warning to check for these highlight areas. It goes without saying that you should be shooting raw images for their greater level of detail and tonal range. This will maximise the range of tones in the images by recovering highlight and shadow detail when editing. **AP**

NEXT MONTH: In part three of the series, we look at how to shape the light using everything from diffusers and reflectors to Venetian blinds and curtains. See AP 3 March

CHROMATIC ABERRATIONS

PHOTOGRAPHERS should always be aware that chromatic aberrations can be an issue when using large apertures. Window-lit domestic backgrounds can have high-contrast areas. As we know, chromatic aberrations are visible on high-contrast edges, so look out for them in images

that have strong highlights. If possible, reduce the size of the aperture by 1–2 stops, which should lessen the effects of chromatic aberration without reducing the depth of field too much. Also, when editing the image, be sure to scrutinise it for any such colour distortions.



Strong highlight edges can be prone to chromatic aberrations

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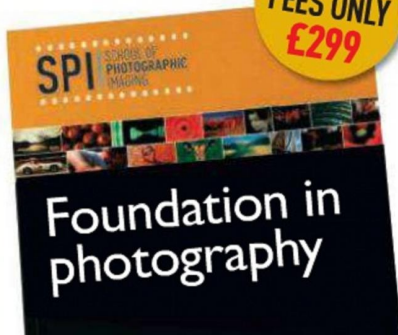
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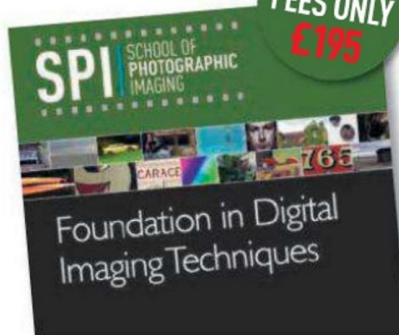
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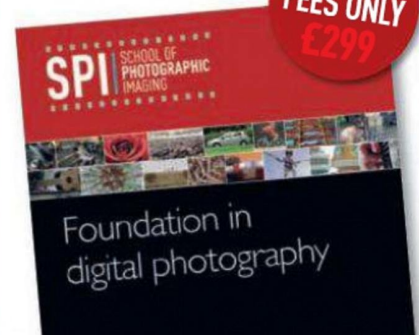
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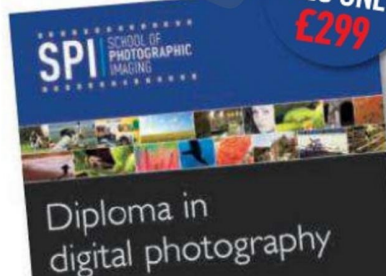


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AskAP

Let the AP team answer your photographic queries

PRINTING WITHOUT A COMPUTER

Q I would like to print pictures from my new camera, but do not have a computer with which to do this. I am thinking that an inkjet printer with card slots will suffice at the moment. What models would you recommend?

David Soar

A We get a great many letters from photographers who use digital cameras, but who do not necessarily own a computer, David. Printing is one of the easier things to sort out, as there are a number of options available to you. Inkjet printers with card slots are certainly popular. A standard model should enable you to produce images from 'enprint' 6x4in size right up to borderless 297x211mm A4 prints. Some even have a small colour screen so you can see exactly which image file you are about to print, and provide rudimentary editing functions, such as cropping. Two excellent models are Canon's multifunction Pixma MG5150 and Epson's diminutive Stylus SX445W.

The real challenge in a computer-

free photographic workflow is the ability to back up pictures and clear them from your memory cards. Your local minilab might copy them to DVD for you for a small charge (and don't forget you can always get images printed here, too), or you could use the computer facilities in your local library or internet cafe. I'd be interested to hear how other readers cope with this. **Ian Farrell**



USEFUL SQUARE ROUTE

Q I have a Sony NEX-5 and a Canon A-1, along with a selection of lenses, with my Canon 17mm f/4 being the favourite. I'm off to Venice at the end of the month and am looking for good polarising and ND grad filters that will also be useful when I visit north Thailand in the summer. Ideally, I want to use these with a 16mm pancake lens on the Sony and the Canon 17mm optic. Are circular screw-in filters the best way to go, or should I use the square type and filter holder?

George Blower

A I would definitely go down the square filter route, George. First, ND grads are much easier to position when you can slide the filter up and down in a holder to match the horizon. Second, this will enable you to share the filters between the cameras more easily than fiddling about with adapter rings.

Take a look at Cokin's range of P-series square filters (visit www.cokin.co.uk). An ND grad kit is available, comprising soft ND8, medium ND4 and light ND2 filters, plus a filter holder. You'll need to buy adapter rings for each of the lenses you want to use the filters with, and it might be best to try this out at a local camera dealer. The 17mm lens should be OK, but its rather wide angle of view might mean you can see the edges of the filter holder, in which case go for the larger Z-Pro-series filter.

A Cokin polarising filter is available in the same sizes as above. Be aware that using polarisers with an ultra-wide-angle lens such as the 17mm on film or full-frame cameras can result in a very uneven darkening of the sky in a landscape picture. This is because the polarising effect is strongest at 90° to the sun. The wider the angle of view, the more variation in the strength of the effect you'll see. **Ian Farrell**

SENSOR-SIZE CONFUSION

Q Is there something weird about the specifications of the new Canon PowerShot GX 1 compact camera or have my maths let me down? The spec states that the GX 1 has a 15.1mm (at its widest) focal-length lens that equates to 28mm in 35mm terms. The Canon PowerShot G11 and G12 have 1/1.7in sensor diagonals, which, given this 4:3 ratio, equates to sensor dimensions of approximately 12x9mm. So, the sensor dimensions are 18.7:12, which is approximately 1.5x larger linearly and 2.25x larger in area – not the 6x Canon is quoting for the new camera.

The G11 and G12 have a lens of 6.1mm at its widest focal length. This equates to 28mm in 35mm terms. Hence, the 12mm sensor dimension in the G12 is exactly one third of 36mm in 35mm terms. So the equivalent focal length would be $28\text{mm} \div 3 = 9.3\text{mm}$, whereas, in fact, the G12 lens is 6.1mm at its widest. Has Canon made an error?

Tony Johns

A Having looked at your calculations, Tony, the problem lies with your sensor measurements. The G11 and G12 1/1.7in sensor is actually 7.6x5.7mm, while the new GX 1 sensor is 18.7x14mm. This gives a sensor area of 43.3mm² for the G11/G12 and 261.8mm² for the GX 1, which is a 6x increase. **Mat Gallagher**

VUESCAN BLIND TO SCANNER

Q I have just installed an Epson Perfection V200 scanner with the correct Epson drivers, which works fine with the Epson software, but VueScan does not recognise the V200. I did not have this problem with the Perfection 2400 I had previously used. How can I get the VueScan to see the V200? **Vic Cox**

A It sounds like you need to update your VueScan software. Hamrick software, which develops and distributes VueScan, reverse engineer numerous scanners to get them to work with the software, which is why the application needs updating periodically to work with new hardware.

If you bought the 'pro' version of the software, this includes free updates for life.

f/AQ

What is a guide number?

You may have seen guide numbers if you have bought, or are thinking of buying, an external flashgun. They are used to describe the power of a flash in terms that are easy to understand

The standard edition is limited to free updates for a year – after this you'll need to buy the software again. It's always worth checking the VueScan website (www.hamrick.com) to see if your scanner is supported – the Perfection V200 is listed, though, so you should be fine. **Ian Farrell**

ADVICE FOR A STILL LIFE

Q I have been asked to take pictures of pottery for a local artist and would like some advice on how to set up lights and a background to do this. I have a Nikon D7000 and a Speedlight SB-900 flashgun that I am happy triggering off-camera. The artist would like the objects photographed against a plain white background. Are the still-life tables that I have seen advertised worth the money, because I can't help feeling there is a cheaper alternative? **Ruth Stone**

A If you are going to be doing lots of still-life work and want a sturdy set-up you can use often, there are some excellent specialist products. I have a Lastolite cube lite, which is essentially a cube-shaped tent that diffuses light and contains a scoop, horizon-less background. It's portable, gives great results and will dent your wallet because, as you say, these things aren't always cheap. But sometimes you get what you pay for.

There are many shortcuts, though. It's easy to make a scoop background from a sheet of white art paper. Buy the biggest you can – A0 size is perfect. A dining chair makes a good support. Attach the paper to the back and let it curve down onto the seat. This will give a no-horizon look to your background; you can put the whole thing up on a table to get to a decent working height.

Lighting is trickier. When shooting portraits, shadows across the face can look really good, but with still-life a flatter, lower-contrast approach to lighting works best. If you direct your Speedlight SB-900 at the object you are photographing, you'll get loads of ugly shadows. I suggest surrounding the object with reflectors and bouncing the flash off a piece of card positioned above the set-up to soften its output. Or try using window light – so long as the sun isn't shining directly onto your subject you should be fine. **Ian Farrell**

and compare with other models.

In the times before TTL flash metering, guide numbers were used to calculate the aperture needed for a flash exposure at a specific distance. When using manual flash (or a modern TTL unit in manual mode), dividing the guide number by the subject-to-flash distance gives the aperture you need to set for a correct exposure. For example, if you are shooting a portrait of someone who is sitting 4m away using a flash of guide number 32, you'll need an aperture of f/8 to get a good exposure at full flash power.

Distance can be measured in different

ways, which is why guide numbers are quoted in terms of metres. Similarly, by convention, they are measured at ISO 100, too.

Do be aware of unscrupulous marketing departments not playing by the rules, though. We've seen internal flash guide numbers quoted at ISO 160 when this is the base ISO of the camera, and we often see different zoom head settings used. Guide numbers should be quoted at the widest normal zoom head position, but are often specified at the telephoto end, which artificially increases the flash's range.

Ian Farrell

FROM THE AP FORUM

Raw conversion and editing

Blind Pugh asks After doing basic adjustments in Adobe Camera Raw, when I open the file into Photoshop Elements am I still editing the raw file non-destructively? And why do I have to go through ACR first when there are more tools in the normal Photoshop Elements application? I have been advised when in ACR to turn the sharpening off and make it the last operation in Elements before saving the file. What is your opinion about this?

Norman replies You can't make changes to the raw file. When you open the file in ACR you make your changes and it then opens the image in Elements. At this point you may continue to edit using tools not available in ACR or you may save the image. The image is totally held in memory at this point so you have to specify what format you want to save it as. Raw is not an option.

Benchista replies Generally, sharpening should always be the last thing you do – then it's appropriate to your final image.

John_g replies The way I look at it is that raw conversion is the equivalent of developing film, and the subsequent work (in Elements, in your case) is the equivalent of printing. So the workflow is to take the raw file and use ACR to manipulate exposure and shadow and highlight details, noise reduction, colour balance and so on, to make it ready for subsequent work in Elements. Here you're fundamentally doing work that manipulates the image, such as correcting converging verticals, redeye reduction and that sort of thing.

In next week's AP

On sale Tuesday 7 February



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Richard Sibley explains how focus stacking can be used to increase the depth of field in your macro images

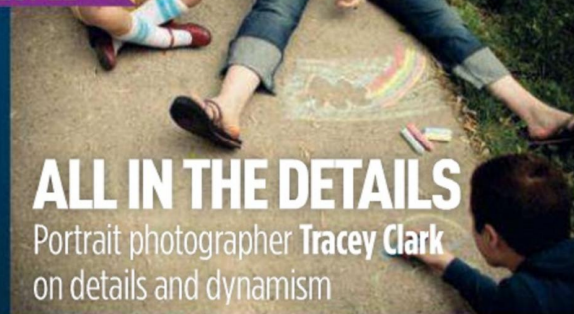
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PEOPLE



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Portrait photographer **Tracey Clark** on details and dynamism

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ON TEST

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Richard Sibley tests the Beta version of Adobe's Lightroom 4

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D90 Body RRP £709.99 **£619**
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £909.99 **£769**

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex



D5100 From **£529**

D5100 Body RRP £669.99 **£529**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£649**
D5100 + 18-55mm VR + 55-200mm **£835.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays, versatile' Lonsdale - Surrey



D300s From **£1055**

D300s Body RRP £1499.99 **£1055**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol

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- 11 Frames per second
- Broadcast quality 1080p Recording
- ISO 50-204,800

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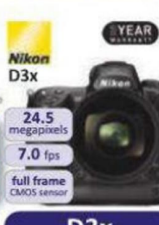
CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' Richard D300 - North Wales



D3s From **£3525**

D3s Body RRP £4199 **£3525**

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' Worcester Weddings - Worcester



D3x From **£5039**

D3x Body RRP £5039 **£5039**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' Peterthorpe - Kent

SONY



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GH2 From **£429.90**

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OLYMPUS



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PENTAX



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12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £114 ON RRP

1100D Body RRP £419 **£309**
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£385**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

600D Body **£549**
 600D + 18-55mm f3.5-5.6 IS II **£609**
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CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ 'Great for a novice looking to improve'
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product'
 Whirelton - Suffolk

Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

AS SEEN ON TV

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550D Body **£495**
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CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ 'Amazing video image'
 Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE UP TO £350 ON RRP

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60D Body RRP £1049.99 **£799**
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CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera'
 Adrian - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £843 ON RRP

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CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shuggie - Scotland

Canon EOS 5D Mark II

21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

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★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
 ★★★★★ 'Awesome IQ and ISO Performance'
 JDaskollington - Cheshire

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

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Canon 1D X **NEW!**

18.1 megapixels
12.0 fps
full frame CMOS sensor

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CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Stunning camera'
 Zurg - South Wales

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PENTAX



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Panasonic



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T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
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Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£11.99
ESP Black/Colour Twin Ink	£17.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS



As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	+20 FREE	£7.99
Smooth Gloss 290g, 6x4, 100 sheets		£17.99
Smooth Gloss 290g, 7x5, 100 sheets		£23.99
Smooth Gloss 290g, A4, 25	+10 FREE	£12.99
Smooth Gloss 290g, A4, 100		£35.99
Smooth Gloss 290g, A3, 25 sheets		£27.99
Smooth Gloss 290g, A3*, 25 sheets		£29.99
Smooth Pearl 290g, 6x4, 100 sheets		£17.99
Smooth Pearl 290g, 7x5, 100 sheets		£23.99
Smooth Pearl 290g, A4, 25	+10 FREE	£12.99
Smooth Pearl 290g, A4, 100		£35.99
Smooth Pearl 290g, A3, 25 sheets		£27.99
Smooth Pearl 290g, A3*, 25 sheets		£29.99
Smooth Fine Art 100g, A4, 10 sheets		£12.99
Smooth H/weight Matt 200g, A4, 50 sheets		£12.99
Smooth Lustre Duo 280g, A4, 25 sheets		£14.99
Gold Fibre Silk 310g, A4, 50 sheets		£44.99

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier Ink & Photographic

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MEMORY

Transcend

Compact Flash
2GB 20MB/s £14.99 £8.99
4GB 20MB/s £19.99 £10.99
8GB 20MB/s £34.99 £16.99
16GB 20MB/s £49.99 £26.99

SD Cards
2GB £8.99 £3.99
4GB Class 10 £19.99 £6.99
8GB Class 10 £29.99 £9.99
16GB Class 10 £49.99 £19.99

USB Pen Drives
2GB Transcend £8.99 £4.69
4GB Transcend £14.99 £4.99
8GB Transcend £19.99 £8.99
16GB Transcend £34.99 £16.99

Lexar

Compact Flash
8GB 60MB/s £148.46 £38.99
8GB 90MB/s £177.36 £47.99
16GB 60MB/s £264.25 £68.99
16GB 90MB/s £271.30 £94.99

SD Cards
8GB Class 10 £78.46 £21.99
16GB Class 10 £130.73 £40.99

SanDisk

Sandisk Ultra 30MB/s
4GB 30MB/s £21.76 £14.99
8GB 30MB/s £36.12 £23.99
16GB 30MB/s £70.06 £46.99

Sandisk Extreme 40&60MB/s
4GB 40MB/s £36.34 £21.99
8GB 60MB/s £67.02 £38.99
16GB 60MB/s £116.19 £68.99
32GB 60MB/s £208.89 £134.99

Sandisk Blue C2: 5MB/s
2GB 5MB/s £8.27 £4.99
4GB 5MB/s £12.41 £6.49
8GB 5MB/s £24.10 £11.99

Sandisk Ultra C4: 15MB/s
2GB 15MB/s £9.57 £5.99
4GB 15MB/s £15.66 £7.99
8GB 15MB/s £27.65 £14.99
16GB 15MB/s £57.22 £28.99

Sandisk Extreme C10: 30MB/s
4GB 30MB/s £21.35 £11.99
8GB 30MB/s £37.42 £18.99
16GB 30MB/s £52.02 £37.99
32GB 30MB/s £82.02 £74.99

Sandisk Extreme Pro UHS1: 45MB/s
8GB 45MB/s £54.84 £27.49
16GB 45MB/s £103.58 £58.99

xD Picture Cards
2GB Olympus £24.99 £14.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon £9.99
NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP60 for Fuji £9.99
NP80 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £19.99
NP200 for Minolta £9.99
NP400 for Minolta £12.99
EN-EL11 for Nikon £9.99
EN-EL2 for Nikon £9.99
EN-EL3/3A for Nikon £9.99
EN-EL3E for Nikon £15.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL19 for Nikon £12.99
LI108/128 for Olympus £9.99
LI40B/42B for Olympus £9.99
LI50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGR-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
CGA-S008 for Panasonic £9.99
BCF10E (V3) for Panasonic £19.99
BCG10E (V3) for Panasonic £19.99
BLB13 (V3) for Panasonic £19.99
BMB9 (V2) for Panasonic £24.99
VGB130 (V2) for Panasonic £26.99
D-Li8 for Pentax £9.99
D-Li50 for Pentax £12.99
SLM-1137D for Samsung £12.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Canon, Nikon and Sony lenses. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D/60D £99.99
For Canon 7D £99.99
For Canon 30/40/50D £99.99
For Canon 60D £99.99
For Canon 450D £69.99
For Canon 500D £69.99
For Canon 550D £69.99
For Canon 1000D £69.99
For Nikon D40/D60 £39.99
For Nikon D80/D90 £99.99
For Nikon D300/D700 £99.99
For Nikon D7000 £99.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.
CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £1.99
2CR5 Energizer Lithium (1) £3.99
CRV3 Energizer Lithium (1) £5.99
LR44 Energizer Alkaline (2) £1.99
CR2025, CR2032 etc £1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings
49mm Adapter Ring £4.99
52mm Adapter Ring £4.99
55mm Adapter Ring £4.99
58mm Adapter Ring £4.99
62mm Adapter Ring £4.99
67mm Adapter Ring £4.99
72mm Adapter Ring £4.99
77mm Adapter Ring £4.99
82mm Adapter Ring £4.99

P-Type Holders
Holder Standard £5.99
Holder Wide Angle £9.99
Hood Modular £9.99
Hood Bellows £34.99
A to P Type Adapter £9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.
£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.
£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speed. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 £9.99
ES-7111 Canon 50/1.4 £9.99
ET-60 Canon 75-300/4-5.6 £9.99
ET-65B Canon 70-200/2.8 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 18-55 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood £6.99
55mm Shaped Petal Hood £6.99
58mm Shaped Petal Hood £6.99
62mm Shaped Petal Hood £7.99
67mm Shaped Petal Hood £7.99
72mm Shaped Petal Hood £7.99
77mm Shaped Petal Hood £9.99
82mm Shaped Petal Hood £11.99
46mm Rubber Hood £3.99
52mm Rubber Hood £3.99
55mm Rubber Hood £3.99
58mm Rubber Hood £3.99
62mm Rubber Hood £4.99
67mm Rubber Hood £4.99
72mm Rubber Hood £5.99
77mm Rubber Hood £5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm
£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze £6.99
52mm UV / Haze £6.99
55mm UV / Haze £7.99
58mm UV / Haze £8.99
62mm UV / Haze £9.99
67mm UV / Haze £10.99
72mm UV / Haze £11.99
77mm UV / Haze £14.99
82mm UV / Haze £17.99
86mm UV / Haze £22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight £7.99
55mm Skylight £8.99
58mm Skylight £9.99
62mm Skylight £10.99
67mm Skylight £11.99
72mm Skylight £13.99
77mm Skylight £16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set £26.99
55mm Close-Up Set £29.99
58mm Close-Up Set £34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter £35.99
55mm 2.0X or 0.5X converter £37.99
58mm 2.0X or 0.5X converter £39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each £11.99
58mm Starburst x4/6/8, each £15.99
67mm Starburst x4/6/8, each £21.99
72mm Starburst x4/6/8, each £27.99

More sizes in stock, from 46 to 82mm!

FaderND MkII (2-8 stop)

52mm FaderND MkII £56.99
55mm FaderND MkII £59.99
58mm FaderND MkII £62.99
62mm FaderND MkII £69.99
67mm FaderND MkII £79.99
72mm FaderND MkII £89.99
77mm FaderND MkII £99.99

ND500MC (fixed 9 stop)

58mm ND500MC £39.99
58mm ND500MC £47.99
67mm ND500MC £55.99
72mm ND500MC £59.99
77mm ND500MC £64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm
37-43mm 52-58mm 58-62mm 67-77mm
43-46mm 55-52mm 58-67mm 72-67mm
46-49mm 55-58mm 62-67mm 72-77mm
49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99
Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.
£49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm, 55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.
1.0X-2.0X £49.99
1.0X-3.3X £64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell £6.99
AA 1450mAh Duracell £6.99
AA 2700mAh GP £9.99
AA 2800mAh Ansmam £13.99
AA 2900mAh Duracell £14.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4) £5.99
AA 250mAh equivalent (4) £7.99

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4) £6.99
AA Ultimate Lithium (4) £7.99

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe £7.99
Twin Axis Sony Hotshoe £7.99
Triple Axis Normal Hotshoe £9.99
Triple Axis Sony Hotshoe £9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED £69.99
ZEELon Anti-static Swab £37.99
SL788 Arctic Butterfly £69.99

Sensor Cleaning - WET

Cleaning Solution (7.5ml) £15.99
Cleaning Swabs (12) £29.99
EZ Kit (1ml Solution, 4 Swabs) £14.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit £15.99
Kenair Spare Aerosol £9.99
SpudPen Original £9.99
Spudz 6x6 inch £4.99
Spudz 10x10 inch £6.99
Kood Hurricane Blower £3.99
Camlink 5-in-1 Clean Kit £4.29



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128	Sling-O-Matic 20 £126	Digital Holster 50 V2.0 £66
Airport International V2.0 £258	Streetwalker £109	Urban Disguise 50 V2.0 £141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
More Billingham Bags NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packaging £224.99 The Classic 550 £474.99	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
Billingham Accessories Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £64.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99	Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.
Kata 3N1-Tripod Holder £16.99 For Kata 3N1 bags.	

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.99	DR-466/ £64.99	DR-467/ £69.99
DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445	DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99	Insertrolley Compatible with many Kata bags £52

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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E&OE. Prices may be subject to change, but hopefully not!

VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concise quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £49.99
UP-Rise 33 Messenger £59.99
UP-Rise 38 Messenger £69.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 142 Zoomster £29.99
UP-Rise 152 Zoomster £34.99
UP-Rise 34 Slingbag £49.99
UP-Rise 43 Slingbag £59.99
UP-Rise 45 Backpack £69.99
UP-Rise 46 Backpack £84.99
UP-Rise 48 Backpack £94.99

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 162 £49.99
Outlawz 172 £59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingbag for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99
Adaptor 46 £69.99
Adaptor 48 £79.99

BIIN 37 Slingpack £29.99
BIIN 47 Slingpack £39.99
BIIN 50 Backpack £44.99
BIIN 59 Backpack £54.99
Herald 28 Shoulder Bag £89.99
Herald 38 Shoulder Bag £129.99

Entire Vanguard range available!

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £89.99
Expedition 5X £104.99
Expedition 6X £119.99
Expedition 7X £149.99
Expedition 8X £169.99
Expedition 9X £189.99

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 £62.99
SpeedPack 85 £82.99

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.99
Velocity 7X £39.99
Velocity 8X £44.99
Velocity 9X £49.99
Velocity 10X £59.99

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £12.99
Lens Case Pro 50 £11.99
Lens Case Pro 100 £12.99
Lens Case Pro 200 £13.99
Flash Case Medium £10.99
Flash Case Large £11.99
Rain Cover Medium £19.99
Rain Cover Large £23.99
MAS Belt Medium £19.99

LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99	L398A Deluxe III £134.99
RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99	

L208 TwinMaster

Analogue, incident and reflected, ambient light only.
£74.99

L308S FlashMate
Digital, incident and reflected, ambient and flash light.
£149.99

L358 FlashMaster
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.
£219.99

GOSSEN

Gossen DigiSix £119.95
Gossen DigiFlash £139.95
Gossen DigiPro F £169.95

FLASH TRIGGERS

Hahnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available.
Receiver & Transmitter Extra Receivers £49.99
£34.99

Yongnuo CTR-301P
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.
Receiver & Transmitter Extra Receivers £29.99
£19.99

JJC JF Flash Trigger
Radio flash trigger, 433MHz, 20m range, 4 ch.
Receiver & Transmitter Extra Receivers £24.99
£14.99

PocketWizard
Full range of Pocket Wizard cables stocked.

2x Plus II £384
£299

1x MiniTT1 2x FlexTT5 £699
£499

FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary 58 in flash and the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.
£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.
£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.
£92.99 £79.99

Metz

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NEW METZ RANGE
Metz 24 AF-1 £59.99
Metz 36 AF-5 £79.99
Metz 44 AF-1 £149.99
Metz 50 AF-1 £189.99
Metz 58 AF-2 £299.99
Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.
£119.99

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused area bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EX II / 550EX
Canon 580EX / 580EX II
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:
Size 1: 62-65 x 39-42mm Canon SB600, SB800, etc.
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc.
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc.
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc.
£29.99

FlashRight
ColorRight's new 'super diffuser' for hotshoe flashguns.
£89.99

ColorRight PRO
The ultimate white balance filter! Available in two versions - Neutral and Portrait.
£104.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo £59.99
28" Apollo £99.99
45" Halo £104.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver £18.99
43" Umbrella White £18.99
43" Umbrella White/Black £21.99

Westcott 28" Apollo Flash Kit £119.99

Westcott Umbrella Flash Kit £64.99

Westcott 5-in-1 Reflector Kit £44.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as a kit with 4-section soft stand, tilt head, extending handle, shoulder bag and carry case.

22cm Ezybox Speedlite NEW £44.99
38cm Ezybox Hotshoe £84.99
38cm Ezybox Hotshoe Kit £156.99
54cm Ezybox Hotshoe £102.99
54cm Ezybox Hotshoe Kit £174.99
76cm Ezybox Hotshoe £119.99
76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand.

TiltHead For Single Flashgun £16.99
TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey/white cards.
EzyBalance 30cm £17.99
EzyBalance 50cm £29.99
Full Lastolite range available.

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RS-7 RS-W1 SnapR

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The World's best-selling SLR straps

OPTech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	UniLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

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From hip to hand in a flash...

Spider Pro	
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Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hähnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

TRIPODS, MONOPODS & HEADS

Manfrotto

HALF PRICE HEADS!

190XPROB Tripod + HALF PRICE 496RC2 **£142.48**

190XPROB Tripod + HALF PRICE 804RC2 **£144.98**

055XPROB Tripod + HALF PRICE 496RC2 **£157.48**

055XPROB Tripod + HALF PRICE 804RC2 **£159.98**

FREE Manfrotto Backpack with every 304RC2 tripod kit

Manfrotto 324RC2
RRP £121.99

FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

MANFROTTO PRO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£114.99	£129.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£229.99	£239.99	£259.99	£269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 98cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 98cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 98cm Height: 160cm
£29.99	£34.99	£143.99

679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.0kg Folded: 27cm	Weight: 0.27kg Load: 2.0kg Folded: 27cm	Weight: 0.27kg Load: 2.0kg Folded: 27cm
£31.99	£14.99	£26.99

494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 4.0kg Folded: 30cm	Weight: 0.46kg Load: 4.0kg Folded: 30cm	Weight: 0.67kg Load: 8.0kg Folded: 30cm
£46.99	£54.99	£84.99

324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.0kg Folded: 27cm	Weight: 0.6kg Load: 10.0kg Folded: 30cm	Weight: 0.65kg Load: 10.0kg Folded: 30cm
£99.99	£149.99	£199.99

804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg Folded: 30cm	Weight: 1.42kg Load: 4.0kg Folded: 30cm	Weight: 1.22kg Load: 5.0kg Folded: 30cm
£59.99	£104.99	£149.99

056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 q/r	
Weight: 0.50kg Load: 3.0kg Folded: 27cm	Weight: 0.43kg Load: 3.0kg Folded: 27cm	
£29.99	£69.99	

TrekPod GO PRO

The most compact TrekPod, collapsing down to just 58cm, yet still extending to 146cm, and weighing just 765g. Supplied with travel case, and a MagMount PRO

£164.99 **£99.99**

T-Pod	£19.99
TrekPod II	£69.99
TrekPod XL	£219.99
MagMount STAR	£29.99
MagMount PRO	£59.99
MagAdapter STAR	£9.99

gorillapod

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g, and suitable for most compact cameras.

£29.99 **£14.99**

Gorillapod Original (GP1)	£29.99
Gorillapod SLR	£29.99
Gorillapod SLR-Zoom	£34.99
Gorillapod FOCUS	£92.99
Gorillapod Ball Head	£39.99

VANGUARD

HALF PRICE HEADS!

AltaPRO 263AT Tripod + HALF PRICE SBH100 **£149.98**

AltaPRO 263AT Tripod + HALF PRICE GH100 **£164.98**

AltaPRO 283CT Tripod + HALF PRICE SBH100 **£279.98**

AltaPRO 283CT Tripod + HALF PRICE GH100 **£294.98**

Vanguard Alta+ 263AP
RRP £149.99

£50 OFF RRP!

Alta+ 263AP Tripod including PH32 Three Way Head
£99.99

VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 2.10kg Load: 8.0kg Folded: 64cm Height: 155cm
£119.99	£129.99

PRO 253CT	PRO 254CT	PRO 283CT	PRO 284CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column	Carbon Fibre 3-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 1.57kg Load: 7.0kg Folded: 63cm Height: 155cm	Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm	Weight: 1.73kg Load: 8.0kg Folded: 64cm Height: 160cm
£224.99	£244.99	£249.99	£269.99

VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm
£39.99	£46.99	£99.99

VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg Folded: 27cm	Weight: 0.25kg Load: 6.0kg Folded: 27cm	Weight: 0.39kg Load: 10.0kg Folded: 27cm
£39.99	£49.99	£59.99

PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head
Weight: 0.34kg Load: 3.0kg Folded: 27cm	Weight: 0.42kg Load: 5.0kg Folded: 27cm	Weight: 0.75kg Load: 6.0kg Folded: 27cm
£39.99	£69.99	£89.99

This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod	Triad 30 Lite
Aluminium 4-section	4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carrying case.
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm
£73.99	£39.99

C2504 Monopod	C2804 Monopod
Carbon Fibre 4-section	Carbon Fibre 4-section
Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm	Weight: 0.69kg Load: 4.0kg Folded: 47cm Height: 153cm
£59.99	£66.99

BH02 Ball Head	BH08 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.22kg Load: 5.0kg Folded: 27cm	Weight: 0.42kg Load: 6.0kg Folded: 27cm
£22.99	£29.99

BH05 Ball Head	BH22 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.4kg Load: 8.0kg Folded: 27cm	Weight: 0.4kg Load: 8.0kg Folded: 27cm
£25.99	£31.99

BH25 Ball Head	BH28 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.4kg Load: 8.0kg Folded: 27cm	Weight: 0.4kg Load: 8.0kg Folded: 27cm
£37.99	£45.99

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18-135 F3.5/5.6 IS U no box	£319
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50 F1.4 U	£309
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300 F4 L IS USM	£1089
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ET1000N3	£69
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TC-80N3	£119
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£1089



£798



£1775



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NEW! Due February 2012 D4 body £4799



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D5100 + 18-55 VR	£677
D3100 body	£399
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Nikon 1 V1 + 10-30	£729
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17-55 F2.8 DX 1 only	£949
18-105 F3.5/5.6G ED VR no box	£199
18-200 F3.5/5.6 ED VR DX II	£639
35 F1.8 G DX	£199
40 F2.8 AFS G DX	£227
55-300 F4.5/5.6 G VR DX	£299
85 F3.5 G VR DX	£419
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14 F2.8 AFD 1 only	£1149
14-24 F2.8 G ED AFS	£1299
16 F2.8 AFD Fisheye	£649
16-35 F4 AFS VR	£839
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35 F2 AFD	£279
50 F1.4 AFS G	£297
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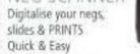
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The popular Fastpacks have been upgraded with an All-Weather cover and, with the advent of HD movies on DSLRs, are designed to cover all possibilities. The sling design is so practical for quick access and there's even room for personal items.



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BILLINGHAM HADLEY PRO

This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag that works well in town or country. Available in canvas or FibreLite with leather trim, Khaki/Tan, Black/Tan, Black/Black or Sage/Tan.



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Easily our most popular full photo backpack, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod...



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EXPEDITION 5X **£99**
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SYSTEM

2	£30
3	£41
6	£49

TAMRAC EVOLUTION 6

Offers unprecedented versatility for quick access to photo gear. With its unique harness system, it can be carried three different ways: as a backpack or as a sling pack worn over the right shoulder or the left shoulder. Three ways to access your photo equipment.



rrp £134.99 **SAVE £50** **£85**
EVOLUTION 8 **£105**
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EVOLUTION MESSENGER 2 **£74**
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7X	£52
8X	£54
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10X	£78

EXPLORER

100	£42
200	£51
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VANGUARD UP-RISE 38 MESSENGER

This multi award winning range of bags has quickly become firm favourites with photographers. They have been well thought out in every detail so that you can be confident that your equipment will be protected, comfortable to carry and quick to access. They're made of high quality materials and look good as well, no wonder the reviews love them!



rrp £84.99 **SAVE £20** **£65**
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UP-RISE 45

16Z **£50**
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TENBA MESSENGER MINI PHOTO/LAPTOP

Messenger style camera bags have become extremely popular this year for their slim, practical design that doesn't shout 'cameras!'. These Tenba's are made from the highest quality materials in the USA, have unique features such as the Quick Access Zipper and come in large choice of fun colours. The NEW Mini is ideal for the iPad or notebooks plus a D-SLR with 2-3 lenses, flash & accessories. Or choose the Small or Large models for more capacity or laptops.



rrp £77
MESSENGER SMALL PHOTO/LAPTOP BAG **£88**
LARGE PHOTO/LAPTOP BAG **£93**
MEDIUM CAMERA BAG **£120**
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SHOOTOUT BACKPACKS
MINI **£110**
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SMALL **£140**
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rrp £179
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BENRO FLAT TRAVELLER A0180T & BH-00

The traveller design offers a strong, ultra lightweight tripod coupled with the convenience of its unique flat folding design. Now you can carry a full size tripod inside your luggage or in many camera bags, especially photo backpacks with laptop pockets. Clever, lateral thinking!

rrp £100.00 **SAVE £10** **£90**
FLAT TRAVELLER A1180T & BH-0 **£110**
TRAVEL ANGEL A0685F & BH-00 **£109**
TRAVEL ANGEL A1685F & BH-0 **£129**

VANGUARD AUCTUS PLUS 238AT & PH-42

VANGUARD's top-of-the-line Auctus Plus tripod is loved by photographers for its stability and flexibility. It's designed to go from a studio to an outdoor shoot in a snap. Its ultra-smooth Extreme Support Height Positioning (ESHP) Wheel System is a dual-function wheel gear that adjusts central column height securely while supporting heavy gear.



rrp £379.98 **SAVE £121** **£259**
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ALTA+ 263AP & PH-32 **£125**
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AUCTUS PLUS 283AT & PH-42 **£259**
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AUCTUS PLUS 323AT & PH-42 **£299**
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rrp £180.00 **SAVE £31** **£149**



VELBON V4 BOOM ARM

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D5100 & 18-55mm VR **£1129**
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LUMIX G3 & 14-42mm **£399**
LUMIX GF3 & 14-42mm **£339**
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LUMIX GX1 BODY ONLY **£549**
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SONY
ALPHA A65 & 18-55mm **£679**
ALPHA A77 & 16-50mm **£1599**
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60mm F1.4 AFD	E+ £179	200mm F5.6 Medical	E- £399		
50mm F1.8 AFD	E+ £79	300mm F4.5 AIS	E+ £175		
70-210mm F4-5.6 AFN	E+ £79	300mm F4.5 ED AIS	Exc £225		
70-300mm F4-5.6 AFG	E+/E++ £59 - £75	300mm F4.5 Non AI	E+/E++ £125 - £149		
70-300mm F4-5.6 AFD	E+ £129 - £149	400mm F5.6 ED AI	Exc £649		
80-200mm F4.5-5.6 AFD	E+ £59 - £69	400mm F5.6 IFED AIS	E- £749		
80-400mm F4.5-5.6 AFD VR	E+/E++ £749 - £899	500mm F8 Reflex	E++ £225		
85mm F1.4 AFD	Unused £799	Arsat 300mm F2.8 AI	E- £349		
85mm F2.8 D PC Micro	E- £799	Cosina 100-500mm F5-6.8	Mint £399		
105mm F2.8 AF Micro	E+ £379	Sigma 600mm F8 Reflex	E+ £225		
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £359 - £399	Tamron 300mm F2.5 SP + 1:1 Adapter	E- £99		
Sigma 15mm F2.8 EX DG Fisheye	E+ £359	Tokina 100-300mm F4 ATX	Mint £149		
Sigma 20mm F1.8 EX DG	E+ £299	Zeiss 28mm F2 Distagon ZF	Mint £749		
Sigma 24-50mm F2.8 EX DG	E+ £199	SB11 Speedlight	Unused £175		
Sigma 24-50mm F2.8 EX DG ASPH	E+ £199	SB12 Speedlight	E+ £29 - £39		
Sigma 24-70mm F2.8 EX DG ASPH	E+ £199	SB15 Speedlight	E+/E++ £35 - £39		
Sigma 24mm F1.8 EX DG	E+ £199	SB16 Speedlight	E+/Mint £59 - £95		
Sigma 28-300mm F3.5-5.6 D ASPH	E+ £199	SB18 Speedlight	E+/E++ £35 - £39		
Sigma 28mm F1.8 EX DG	E+ £199	SB17 Speedlight	E+/E++ £35 - £39		
Sigma 30-300mm F3.5-5.6 EX DG ASPH	E+ £199	SB18 Speedlight	E+/Unused £10 - £30		
Sigma 30mm F1.4 DC EX HSM	E+ £279	SB20 Speedlight	E+ £39 - £49		
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Sigma 70-300mm F4-5.6 APO DG	E+ £99	SC12 Flash Cord	Unused £30		
Sigma 80-400mm F4.5-5.6 APO Macro Super E+ £1,099		SC17 Flash Cord	E+/Mint £20 - £35		
Sigma 100-300mm F4.5 EX APO	E+ £449 - £499	50-Battery Pack	Unused £35 - £50		
Sigma 105mm F2.8 EX DG Macro	E+ £299	Slave Controller SLM	Mint £39		
Sigma 120-300mm F2.8 EX HSM APO DG + E+ £1,299		SR2 Ring Light Unit	E+ £49		
Sigma 150-500mm F5-6.3 APO DG HSM	E+ £649				
Tamron 17-35mm F2.8-4 XR Di	E+ £169				
Tamron 20-40mm F2.8-3.5 SP ASPH	Unused £229				
Tamron 28-75mm F2.8 XR Di	E+/E++ £239 - £249				
Tamron 28-300mm F3.5-6.3 LD Macro	E- £79				
Tamron 28-300mm F3.5-6.3 XR Di	E+ £159 - £199				
Tamron 28-300mm F3.5-6.3 XR Di VC	E+ £299				
Tamron 35-200mm F4-5.6 Di II	E- £49				
Tamron 90mm F2.8 SP Di Macro	Unused £299				
Tokina 12-24mm F4 AF PRO DX ATX MKII	Mint £429				
Tokina 16-50mm F2.8 ATX Pro DX	Mint £399				
Tokina 20-35mm F2.8 ATX Pro	E+ £249				
Tokina 24-200mm F3.5-5.6 ATX	Unused £129 - £149				
Tokina 28-70mm F2.8-2.8 ATX Pro	E+ £199				
Tokina 28-70mm F2.8 ATX	E+ £169				
Tokina 28-300mm F2.8 ATX Pro	Exc £179				
Tokina 35-200mm F4-5.6-7	Unused £39				
Tokina 40-400mm F4.5-5.6 ATX E+/E++ £199 - £249					
Vivitar 28-70mm F2.8 Series 1	Unused £149				
Zeiss 50mm F1.4 Planar ZF	E+ £429				
Sigma 1.4x Apo EX Converter	E+ £119				
Sigma 2x Apo EX Converter	Mint £119				
Kenko 2x Converter Pro300	E+ £79				
Jessops 2x MC AFD Converter	E+ £35				
TC-20E Converter	E- £39				
TC16A Teleconverter	Unused £99				
SB11 Speedlight Commander Set	Mint £399				
SB218 Ringflash	E+ £109 - £179				
SB22 Speedlight	E+ £49				
SB22S Speedlight	E- £49				
SB23 Speedlight	E+ £29 - £35				
SB24 Speedlight	E- £49				
SB25 Speedlight	E+ £79 - £89				
SB26 Speedlight	E- £179				
SB500X Speedlight	E- £79				

Nikon Manual



F3T Titanium Body Only	Mint £699
F3AF Body Only	E+ £299
F3HP + MD4 Motor Drive	E+/E++ £199 - £349
F3HP + MF1.4 Databack	E+ £249
F3HP Body Only	Exc/E- £149 - £239
F3 + MD4 Motor Drive	E- £199
F3 Body Only	E- £99 - £129
F2AS Black Photomic Body Only	E+ £399
F2A Black Body Only	Exc/E- £199 - £249
F2A Chrome Body Only	E+/Mint £239 - £499
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F2 Photomic FTN Body Only	E- £199
FM2N Chrome Body Only	E+/E++ £199 - £159
FM2 Chrome Body Only	Exc £99
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FG Chrome Body Only	E- £59 - £65
FG20 Chrome Body Only	E- £59
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28mm F3.5 PC Shift	E+ £299
35mm F2 AIS	Mint £450

Pentax 645 Series



645N + 45-85mm FA	E+ £749
645 + 45-85mm	E- £469
45mm F2.8 A	E+/E++ £229 - £249
45-85mm F4.5 FA	E+/E++ £599 - £649
55-110mm F5.6 FA	Mint £699
55mm F2.8 A	E+/E++ £159 - £225
80-160mm F4.5 A	E+/E++ £299 - £399
80-160mm F5.6 A	E- £699
150mm F3.5 A	Unknown/E+ £169 - £229
120 Insert	E+ £49 - £79
220 Insert	E+/E++ £30 - £59

Pentax 67 Series

67i Body Only	Exc £549
35mm F4.5 Fisheye Takumar	E- £650
55mm F3.5 Takumar	E+ £199

Rollei 6000 Series



6000AF Complete	E++ £1,899
6000AF Body + Magazine	Mint £1,099
6000 Pro Complete	E+ £699
6006 Mk1 Complete	E+/E++ £369 - £399
SLX Mk1 Complete	As Seen/E+ £299
50mm F4 HFT	Exc/E+ £199 - £299
50mm F4 PQ EL	E+ £449
80mm F2.8 HFT	E+/E++ £199
80mm F2.8 PQ	Unused £379
120mm F4 PQS Makro	E+ £999
150mm F4 EL	E+ £499
150mm F4 HFT	Exc/E+ £159 - £249
150mm F4 HFT	E+/E++ £149 - £249
150mm F4 PQ	E+ £549
350mm F5.6 HFT	E- £349 - £499
2x HFT Converter	E+ £249
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120 Magazine (6006)	Exc/E+ £59 - £89
120 Magazine (6008)	E- £99
120 Magazine (604.5) 6008	E+ £199
Polaroid Mag 6008	E+/Mint £49 - £179
Polaroid Mag SLX/6002/3	E+/E++ £29 - £49
SLX 6x4.5cm Back	E+ £59
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Aluminum Case	E- £60
Autoballos	E+ £399
SCA356 Flash Adapter	E+ £35

Rollei SL66 Series - Please Phone

WANTED

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Pentax Digital

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Olympus Digital

E1/E30/E520/E620/E3/E5

Other Digital

Olympus Micro 4/3rds, Panasonic Micro 4/3rds, Sony/Nex, Samsung, Leica M/R/S, Contax N

35mm Manual or Autofocus

Bodies & Lenses to Fit - Canon, Nikon, Pentax, Olympus, Contax, Minolta, Leica M, Leica R, Hasselblad Xpan

Medium Format

Bronica ETR/ETRS/SQA/GS/RF645, Mamiya RB/RZ/645/6 or 7II, Contax 645, Hasselblad V, H, Pentax 645

Large Format

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Accessories

TriPods, Bags, Studio Lighting, Projectors

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EOS 500D & 18-55mm IS W	£350
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28-135mm IS W	£265
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75-300mm f/4.5-5.6 USM IS W	£295
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85mm f/1.8 EF W	£225
90-300mm f/4.5-5.6 EF W	£115
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100mm f/2.8 MACRO W	£295
100mm f/3.5 FD C	£50
100mm f/2.8 FD C	£72
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200mm f/4 FD C	£42

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SIGMA 70-300mm APO MACRO C

SIGMA 105mm f/2.8 MACRO C	£345
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CANON MR14EX

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TAMRON 55-200mm f/4-5.6 C	£60
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PENTAX

35mm f/2.4

Excellent Condition
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£600.00

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135mm f/2.8 SMC-A C	£50
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Excellent Condition
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MINOLTA 80-200mm f/4.5-5.6 XI W	£81
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

AN ORNITHOLOGIST friend tells me that bird watchers have a term to describe the myriad near-identical small drab birds of the world. They call them 'LBJs' or 'little brown jobs', and a quick search on Amazon throws up books with titles such as *Little Brown Jobs Made Easier*. Similarly, in my collection I have a good selection of 'LBJs' of my own – folding 127 rollfilm cameras from the 1930s. Each 'little black job' is very similar, but each has its little quirks.

The Voigtlander Perkeo 127 folding rollfilm camera from 1932 is one of my favourites, and it was certainly my best bargain buy. Twenty-five years ago, Ron Harrison, a local and well-respected camera shop owner, was moving to new premises and held a sale of old cameras for £1 each. I nonchalantly rolled up mid-morning on the first day of the sale – the queue stretched down the street. I presumed anything of interest had long gone, but when I got into the tiny shop I inched my way to the front to see the goods left on the shelves. The Perkeo caught my eye, and while I knew nothing about it, I thought I couldn't go wrong for £1. I remember Mr Harrison remarking that he hoped I knew what a bargain I'd got. I didn't, but I do now! An ad in the 5 July 1933 issue of *Amateur Photographer* shows this exact model for sale at £10 17s, which at today's prices is a whopping £600, although if they turn up on eBay they fetch around £150.

If you are looking, be aware that camera names are often recycled over the years – casual research will throw up Perkeos from the 1950s, but you have to dig deeper to find out about this model.

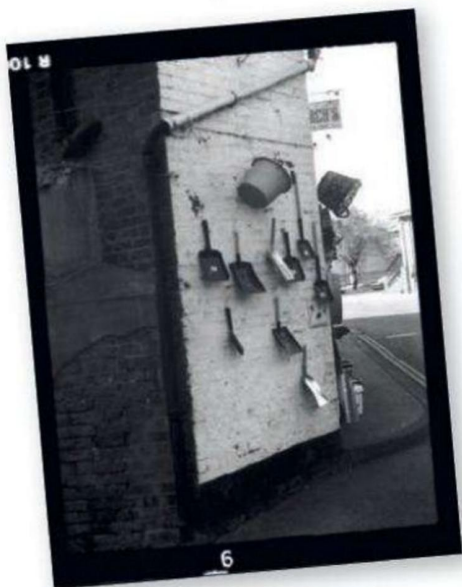
When folded, this nicely rounded camera just about



fits in the palm. At the press of a button the front springs open and the lens pops out on its bellows ready for use, unlike some cameras of this style. An added refinement is that the focusing wheel is on the side of the body and can be set to the appropriate distance before the camera is opened. The lens on mine is a 5.5cm Skopar, a name retained to this day by the current custodians of the Voigtlander brand. The eight-speed Compur shutter still works smoothly.

When I first used this camera nearly 25 years ago there was a range of emulsions available, but the 127 format is now pretty well obsolete. Efke in Croatia is the only manufacturer still in production. The company makes an ISO 100 b&w film, which is bought in packs of ten and works out at about £4 per roll. So while 25p for each of the 16 negatives sounds OK, it's enough to make you think about whether a scene is worth photographing – a refreshing change from the 'shoot first, sort later' approach I adopt with digital.

Being a fully manual camera, the shutter speed and aperture on the Perkeo need to be set. The shutter also needs to be cocked before each exposure. I used a separate handheld lightmeter to determine the settings. As there is no double-exposure prevention, I began winding the film on immediately after each shot so I wouldn't have any ghosts in my photos. As the camera fits into the pocket, I took it with me on a trip to Shropshire, where I photographed a Shrewsbury shovel shop (see left). It is a scene that may not have changed much in the lifetime of this camera. What this little black job lacks in colour it more than makes up for with its sleekness. I enjoyed giving it a whirl after a couple of decades in the display cabinet. **AP**



To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>. To see more photos from the Voigtlander Perkeo, visit www.flickr.com/photos/tony_kemplen/sets/72157626318211915

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Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
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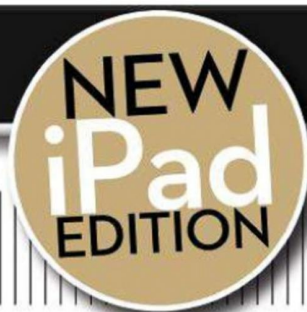
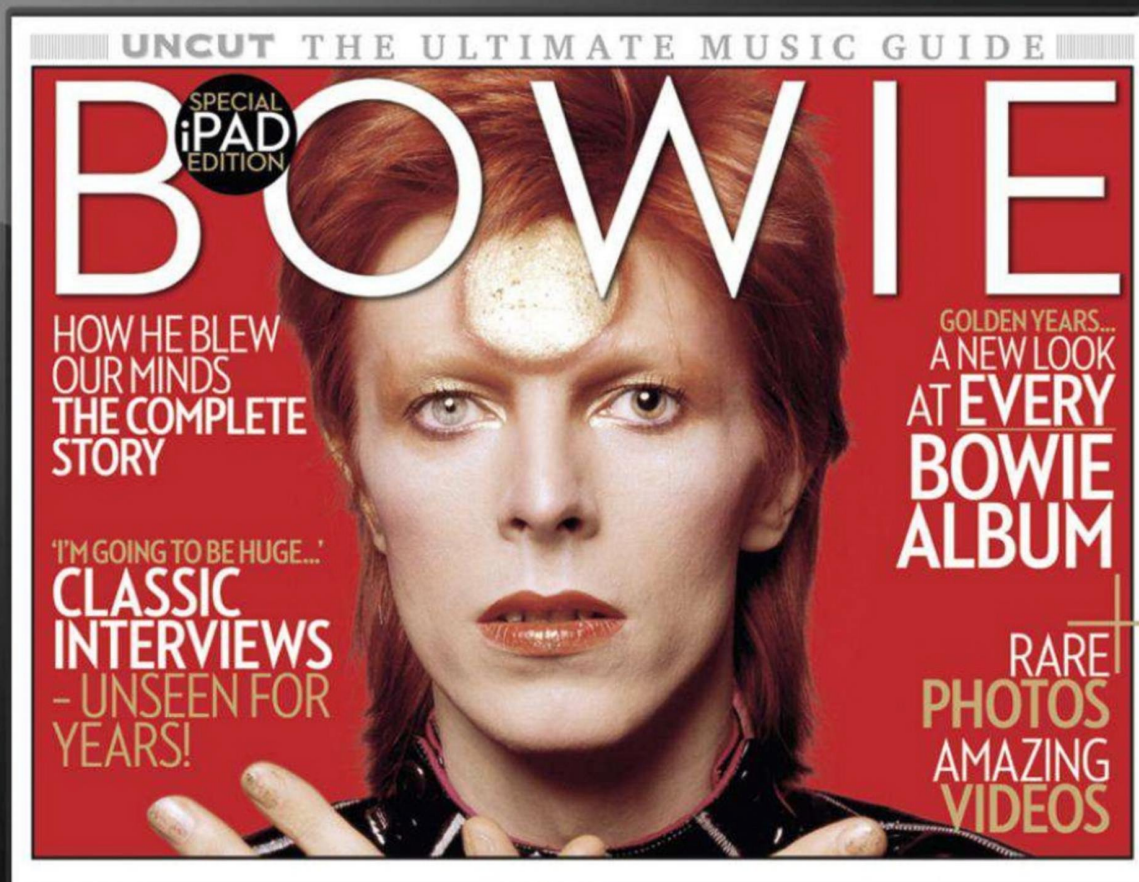


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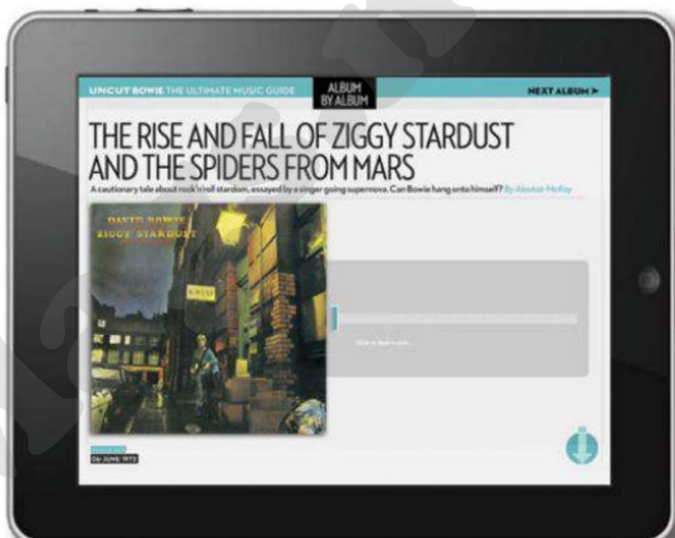


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Inspired by the beauty and form of classic cameras from the past, the X100 combines all the latest technical digital innovations in a beautiful, traditional chassis which oozes class and prestige. There is simply no compromise on features: 23mm F2.0 FUJINON lens, 12.3 megapixel APS-C CMOS sensor, Hybrid Optical Viewfinder, Digital Overlay, EXR processor, 49 point metering and variable AF, full manual control, RAW mode and customisable function button to name just a few.

Find out more at www.finepix-x100.com or scan the QR code on your smartphone.

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